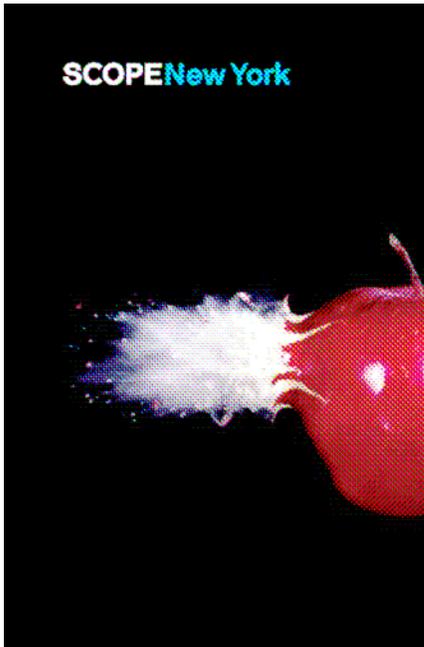


SCOPE New York



February 22-26, 2007
Lincoln Center Damrosch Park
New York, New York



Press Release	—3
Shuttle	—4
Exhibitors	—5
Featured Artists	—7
Floor Plan	—9
Special Events	—10
Special Projects	—13
Grants and Awards	—24
Sponsors	— 27

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SCOPE NEW YORK TO SHOW THE BEST OF CONTEMPORARY ART IN 25,000 SQ FT PAVILION AT LINCOLN CENTER

February 22-26, 2007

Lincoln Center
Damrosch Park,
Corner of 62 Street and 10th Avenue

Scope hunts down that most endangered of species: the emerging artist. Both moving target and elusive chameleon, Scope's 65 participants capture this exotic breed in their roving crosshairs. Challenging passive viewing with 25,000 square feet of open-range, Scope New York exposes visitors to a real-time survey of the contemporary art world available nowhere else.

Building on last year's success, which broke all sales and attendance figures for an alternative art fair, Scope New York 2007 is proud to announce its new location: a 25,000 square-foot pavilion at New York's most famous cultural icon, Lincoln Center. Situated in Lincoln Center's Damrosch Park, at the corner of 62nd Street and 10th Avenue, Scope New York is just blocks from the Armory Show.

Scope New York returns for its sixth-straight year with its new location. Featuring galleries from four continents and 20 countries, including China, Mexico, Japan, Korea, Brazil, Italy, France, Belgium, the Netherlands, Norway, Switzerland, Germany, UK, Spain, and Canada, Scope New York 2007 is the most internationally diverse fair to date. Scope's sixty-five international exhibitors will uphold its unique tradition of one-person and thematic group shows presented alongside museum-quality programming, collector tours, screenings, and special events. The fair opens daily at 10 AM.

Continuing its mandate to redefine what an art fair is, this year's Scope New York will take advantage of its unique location with special projects by Scope exhibiting artists. Visitors to the fair will be embraced and initiated by roving performers, sound and video pieces interspersed throughout the fair. Nestled atop a snow blown "mountain," viewers can seek sanctuary in a veritable hunting lodge, where art stars, icons and iconoclasts interview each other and warm to a crackling fire

Scope's continued mission is to turn viewers into users. Founded in 2002, Scope gives a view of the contemporary art world available nowhere else. Scope international art fairs present up-and-coming dealers, curators, and artists, alongside museum quality programming at fairs in New York, London, Miami, Basel and the Hamptons. Scope is dedicated to not only supporting the international emerging artistic community, but local artistic and not-for profit institutions.

Shuttles leave every 25 minutes from The Armory Show and Scope Art Fair.
10am-8pm daily.



Scope New York
The Tent at Lincoln Center
Damrosch Park
62nd and Amsterdam
New York, NY

Scope New York continues the immense success of Scope Hamptons, London, and Miami, featuring 65 of the best emerging and established international galleries. Continuing its mission to nurture the best emerging and established art galleries, Scope New York has launched the following programs:



Invitational Galleries— Established galleries invited by the Selection Committee to participate in the fair.

Breeder Galleries—Young, up-and-coming galleries invited by the Selection Committee to participate in the fair.

General Application— Galleries who applied through the democratic application process and chosen by the independent selection committee, which is comprised of art critics, dealers, and curators.

Scope Art Fair is proud to announce its most international fair, representing:

- **34 Cities.**
- **17 Countries:** USA, Canada, Mexico, Puerto Rico, Brazil, Italy, France, Belgium, the Netherlands, Norway, Switzerland, Germany, UK, Spain, Korea, Japan, China.
- **4 Continents:** North America, South America, Asia, Europe.

55% International Galleries

45% Domestic Galleries

70% Galleries Outside of NYC

57% Galleries New to Scope Art Fair this year

- 1 TAKEFLOOR 404&502 | Tokyo
- 2 Saltworks Gallery | Atlanta
- 3 Janet Oh Gallery | Seoul
- 4 GRIZZLY | NYC
- 5 Artspace Witzhausen | Amsterdam
- 5a Greener Pastures | Toronto
- 6 Anna Klinkhammer | Dusseldorf
- 7 Jean Brolly | Paris
- 8 Claudine Papillon | Paris
- 9 Christopher Henry | NYC
- 9A carter presents | London
- 10 Gallery 10G | NYC
- 11 Galerie Adler | NYC/ Frankfurt
- 12 Bonelli Arte | Mantova
- 13 leo bahia arte contemporanea | Belo Horizonte
- 14 Gregory Lind | SF
- 16 Regis Krampf | NYC
- 15 other gallery | Winnipeg
- 17 douz and mille | Washington, DC
- 18 STC/ Steve Turner Contemporary | LA
- 19 Christopher Cutts | Toronto
- 20 ADA Gallery | Richmond
- 21 Massimo Carasi The Flat | Milan
- 22 Eric Dupont | Paris
- 23 LEGION | NYC
- 24 The Proposition | NYC
- 25 Galerie Römerapotheke | Zurich
- 28 Galerie Schuster | Berlin/Frankfurt
- 29 Marlborough Chelsea | NYC
- 30 Galleri K | Oslo
- 31 CHARLIE SMITH | London
- 34 lincart | San Francisco
- 35 TZR Gallery | Dusseldorf
- 36 Katharine Mulherin Contemporary | Toronto
- 37 Samson Projects | Boston
- 38 Sixty Seven Gallery | NYC
- 38a Sara Nightingale | Watermil
- 38b Store House Group | San Juan
- 39 brain factory | Seoul
- 40 Cynthia Broan | NYC
- 41 Shine Art Space | Shanghai
- 42 Moti Hasson Gallery | NYC
- 43 Begoña Malone | Madrid
- 45 Taylor De Cordoba | LA
- 46 Chinese Contemporary | NYC/ UK
- 47 Mike Weiss Gallery | NYC
- 48 Houlsdworth | London
- 49 Crown | Brussels
- 51 Hamburg Kennedy | NYC
- 52 MARCdePUECHREDON | Basel
- 53 Magnan Emrich | NYC
- 54 Bryce Wolkowitz | NYC
- 55 SPINELLO GALLERY | Miami
- 56 Andreas Binder Galerie | Munich
- 57 yancey richardson | NYC
- 60 heliumcowboy artspace | Hamburg
- 61 Howard House | Seattle
- 62 El Charro Negro | Zapopan
- 63 DEAN PROJECT | NYC
- 64 galerie baer | Dresden
- 65 RARE | NYC
- 66 loop: raum für aktuell kunst | Berlin
- 67 ambrosino gallery | Miami
- 69 Andrea Meislin Gallery | NYC
- 70 Kuckei + Kuckei | Berlin
- 71 Yossi Milo | NYC
- 72 ART AFFAIRS | Amsterdam



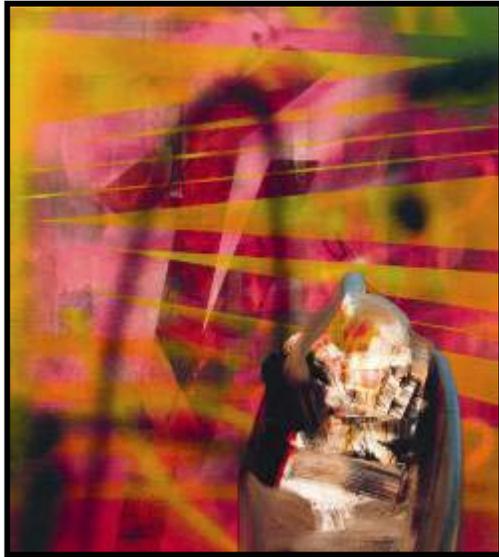
Andre Ethier
Untitled, 2006
14 x11 inches
Oil on board
Courtesy Greener Pastures, Canada

Andre Ethier's body of work offers an unsettlingly dark version of representational painting. Described by the New York Times as "modern fairy tales in which happy endings tend not to count," Ethier's imagery offers no salvation to the vulnerable subjects who inhabit these other-worldly places.



Steinar Jakobsen
Look Back in Puzzlement
600cm x 600cm
Oil on Aluminum 2006
Courtesy Galleri K, Oslo, Norway

The artist's subtle technique has been inspired by "tagging" on the windows of the New York subway, probably one of the most direct and basic forms of present-day populist art. The subjects make up a fragmentary and seemingly destructive narrative: video images materializing as electronic glitch and faulty exposures, clippings of disaster scenes from the Internet, collapsed buildings and twisted architecture.



Jeffrey Gibson

Nothing Matters

20" X 20"

Acrylic, Oil, & Spray Paint on Canvas, 2007

Courtesy Samson Projects, Boston, MA

After a lifetime of working with Native American ethnographic collections and of being a foreigner, Gibson paints and creates imagined landscapes. However, one wonders if the imagery coined is invented or is that of a child, who, in the throws of an unintelligible universe, uses the existing strange elements to create a coherent world. Gibson's paintings memorialize that verge of understanding and the absorption of new those cultures.

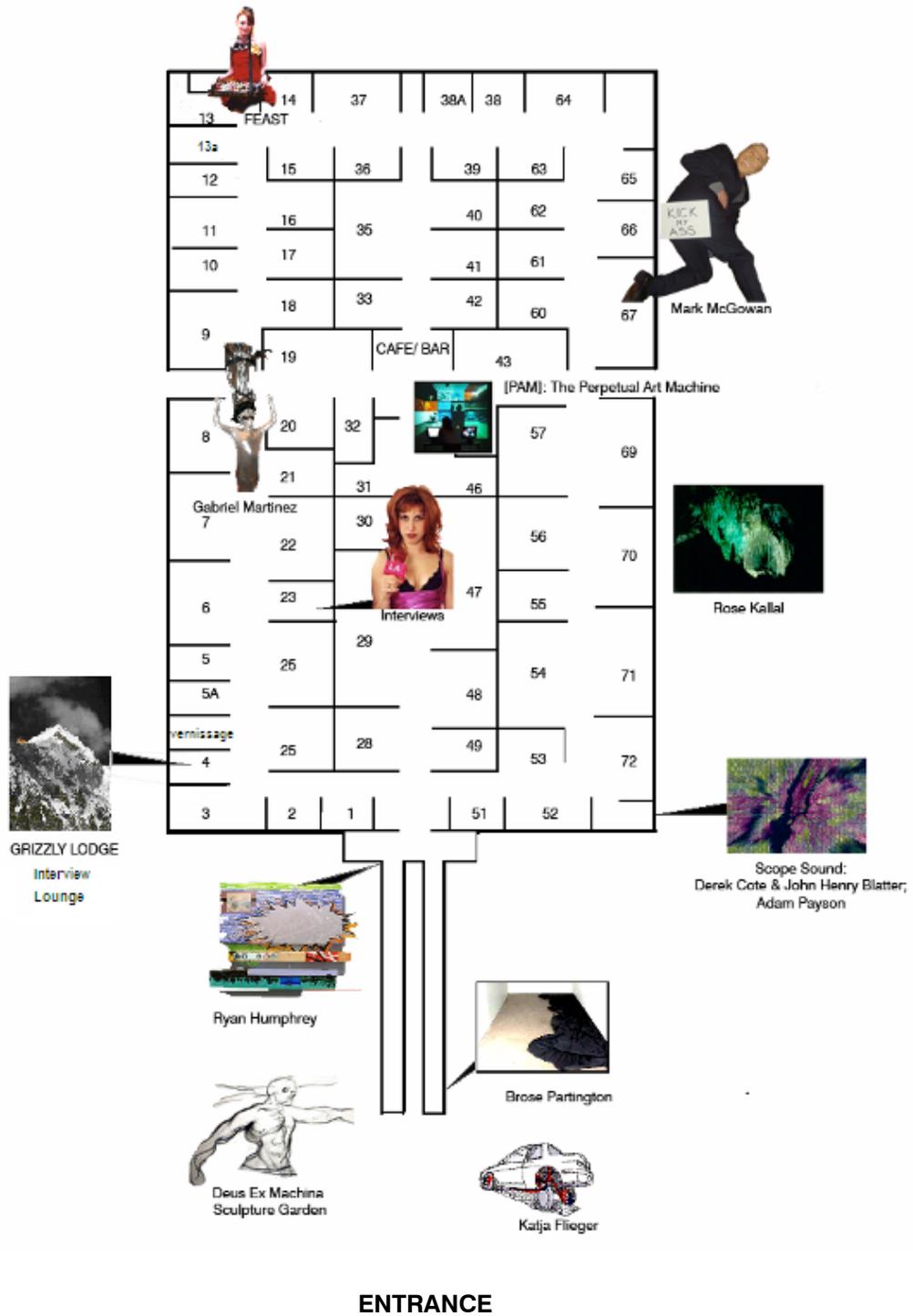


Laura Ford

Mixed Media, 2006

Courtesy Houldsworth Gallery

Using the imagery of children's books and the characters of her own children's fantasies, Laura Ford's sculpture and prints lie within a world inhabited by children who wish to be seen and admired, yet at the same time to hide from view. Ford uses the imaginary to reconcile with the all too real: to explain to her children the homeless men on the way to school.



Sneak Preview

Thursday, February 22nd, 3pm-5pm



Be the first to preview the fair. Scope VIPs, Museums groups and invited guests will have the opportunity to view the fair and the premier of special projects before the Press arrive. Come by early to chat with exhibitors, artists, collectors and museum members. Enjoy a cocktail prior to the MoMA fundraiser. Featuring special screenings and performances. Complimentary entrance for Scope NY07 VIP cardholders. Non Cardholders: \$100 required donation to Scope Foundation. For tickets email: tickets@scope-art.com. For press credentials: press@scope-art.com.

VIP/ Press Preview Brunch

Friday, February 23rd, 10-2pm



Scope New York launches with a Press and VIP Brunch. The brunch will feature special performances and screenings. For press credentials: press@scope-art.com.

VIP Benefit

Friday, February 23rd, 6-9pm



Collectors and Museum Patrons join Scope Exhibitors as they benefit the launch of the Scope Foundation, whose mandate is to help emerging artist through grants, awards and acquisitions, with a glamorous cocktail party, featuring special performances and screenings. Entrance for SNY07 VIP cardholders: \$50 donation to Scope Foundation.

Emerging Collectors Reception

February 24th, 25th, 26th 2-5pm



Young collectors from around the world will congregate to sip cocktails as they chat with exhibitors, artists, and more seasoned collectors in an informal setting.

Culture on the Verge

Friday, February 23rd, 9pm-late



Beautiful/Decay & Good Peoples Present: Culture on the Verge

Beautiful/Decay, Good Peoples & Scope Present: Culture on the Verge

Opening Night of Scope Art Fair & Release of Beautiful/Decay Magazine

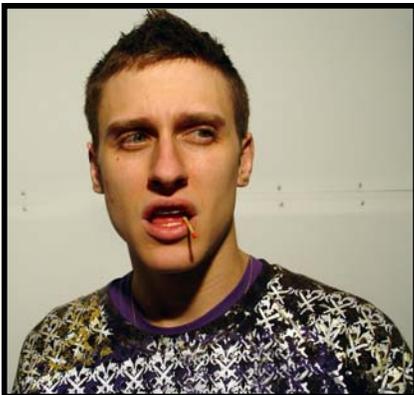
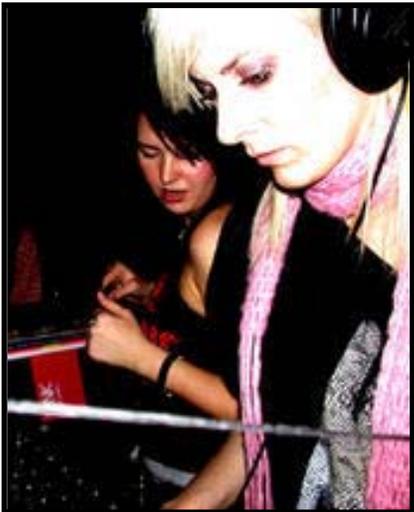
Scope VIPs, Museums and artists join Scope Exhibitors as they celebrate, relax, and watch cutting-edge performances, bands, and screenings. Presented by Scope Art Fair, Beautiful Decay & Good Peoples. \$5 a person.

Roxy Summers (aka Oxy Cottontail)

Roxy Cottontail (oxycottontail NYC): Over the past years, Oxy Cottontail has distinguished herself as a restless and relentless promoter in NYC nightlife. Fresh out of Philadelphia by way of Baltimore, she helped establish her close friends and favorite party, Hollertronix (Diplo & Low Budget) as two of the most in-demand DJs in New York City, and now worldwide. Oxy's parties have filled large downtown venues such as The Tribeca Grand Hotel, Luke & Leroy, Sway, NoCa (323), Knitting Factory, Joe's Pub, BLVD and the Bowery Bar; her smash events have featured performances by well-known artists and underground legends like Slick Rick, Devin the Dude, Andre Nickatina, Spankrock, Bun B., DJ A-Trak, Chingo Bling, Stretch Armstrong and many others.

Synapse (Zulu Nation):

DJ Synapse has been a soldier of Cut and Paste style djing and music for 10 plus years. He carries on a tradition laid down by the founders, bringing it all together with a knack for the needs of the today's dance floor. Everything but the sink, meet in a thick scratched and blended soup.



SYRUP GIRLS

The Syrup Girls (Trouble & Bass NYC): Sasha Frere-Jones of *The New Yorker* called Syrup Girls "New York nightlife's best-kept secret" and Flavorpill said they "played one of the best-ever sets as Misshapes." It's true. They are pretty damn fun. The pair of Star Eyes and Siren met in San Francisco in 1997, when they were DJing rough and rugged drum & bass at raves around the country every weekend. At first, they thought each other were stuck-up princesses but they soon realized that they couldn't live without each other. Fast forward to 2000, when they got totally into the UK two-step sound and started Syrup Girls to bring the fun back to overly serious DJ gigs. The project took off like woah and soon they were playing for the likes of Miss Sixty, Flaunt Magazine, Diesel, Adidas and OM Records, and opening up for acts like The Streets, Dizzee Rascal, The Rapture, Social Distortion and The Goo Goo Dolls (of all people). Syrup Girls have released three CDs, most recently last year's *Shotgun Wedding Vol. 4* (a split mix with Drop The Lime). They've also been featured in *Trace*, *Urb*, *Rinse*, *Seventeen* and the *Village Voice*. And yes they still play drum & bass from time to time... so don't ask them about it every time you see them. Experience the intense experience of being alive!

Drop The Lime(Tigerbeat 6):

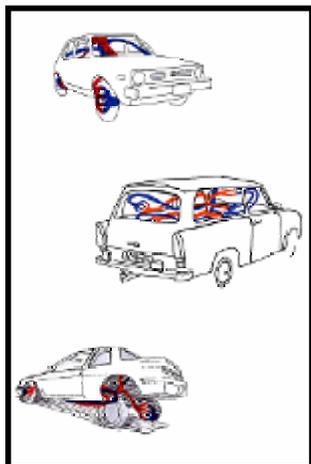
NYC Heavy Bass Champion, Drop The Lime jumps the party with his high energy DJ skills, pumping the crowd with Bmore, Grime, Techno, House, and all things bass heavy, from classics to exclusives, expect a sweaty time on the dance floor!

Deus ex Machina

Curated by Sadie Weis

As Scope continually redefines itself, and its modes of presentation and manifestations change, the desire to make viewers become users has always remained paramount. By focusing on the entrance way as a way of initiating viewers into the fair, Scope's front entrances are always like a series of Roman Baths—a deliberate curation of projects to make visitors primed and prepped for active viewing.

With this idea in mind, Sadie Weis, one of the organizers of the fair, has curated the front entrance, titled "Deus ex Machina." In Greek tragedy, whenever an insurmountable conflict arose, a "Deus ex Machina" would miraculously extricate the protagonist from that cataclysmic situation. This divine intervention was actually a machine-like structure that lowered a deity figure through a system of pulleys and ropes onto the stage. Disregarding societal, cultural, interpersonal, and political issues at hand, the "Deus ex Machina" served as a decoy for reality—an absurd and improbable solution, forcing the viewer to suspend logic and belief. Now, for example, technology is viewed as a savior that can perfect and solve any problem. Perhaps, however, we also need the possibility of cataclysm, so that when situations seem hopeless, we may still anticipate salvation from a messiah, a conquering hero, or some other agent with power.



Katja Flieger (Umtrieb Gallery)

German Street-Artist Katja Flieger will tape up a car in the street using red and blue tape, which then extend and are affixed to the tent of the fair, symbolizing blood veins emanating from the fair, and thus extending Scope's arms into the street.

With this project, Flieger throws all metaphorical and logical rules to the wind. By mixing man with machine, the car becomes inoperable, commenting on the alluring, but in the end, unfeasible Frankenstein-esque hybrids.



Fernando Mastrangelo (RARE Gallery)

A warrior positioned with machetes stands upon a melting ice plinth, which, in turn, slowly kills a tree. Mastrangelo's sculpture narrates the trajectory of the Hegelian hero, who, to garner power and facilitate change, necessarily draws energy towards himself, depleting power from the environment. However, this inherent bond with the environment insists the warrior to be effectively earthbound—as vulnerable as the melting iceberg on which he stands. Presented by RARE Gallery.



Brose Partington (DAM, STUHLTRAGER)--The installation "Tide" by Brose Partington seems to be a set from a Greek tragedy—Medea, for example: "the tide is in flood / The world turns and turns on chance/ The tide flows and flows/ Who will speak for the lost and disowned?" As visitors come to enter the fair, they transverse through the parting of moving cloth, that moves back and forth across the floor like a lapping tide. As the Israelites crossed to the Holy Land, so will visitors be initiated into the fair. With video and sound, "Tide" sets the feeling of entering another place and time. It creates a stage for the players to interact in the most elemental, classical and dramatic sense. Visitors view something simply beautiful yet latently menacing, as it reflects just as much the power of nature, as the power of man.



Andrei Molodkin (Daneyal Mahmood)--Andrei Molodkin's sculptures are filled with oil from pipelines, which cost many times more than the market price of a barrel of that same oil. In this case, only contextualized within its container does the oil become art, alluding to how the oil market redefines itself when couched in political rhetoric and ideology. Presented by Daneyal Mahmood Gallery.



Chris Duncan (Gregory Lind Gallery)—"His intricate string sculptures seek to combine the spiritual with the scientific, which is compelling in this kind of dark period we find ourselves in today. What has Duncan done? Perhaps he's captured the zeitgeist, one that's both physical and ethereal, give or take a planet. Chris Duncan's laboriously rendered works on paper and his intricate string sculptures seek to combine the spiritual with the scientific, which is compelling to me in this kind of dark period we find ourselves in today." —The San Francisco Chronicle.



Oh Seok Kwon--Playing upon New York's obsession with ice sculptures, Kwon will construct a bridge made from metal and ice, which acts as a Roman colonnade whose arms draw spectators into the main structure.

If You Want Blood, You Got It by Ryan Humphrey, Curated by Nina Arias



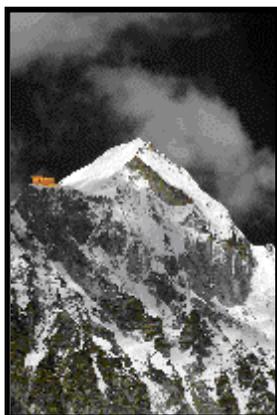
After participating in a reality show, Humphrey illustrates his disillusionment with the idea of interior design as an art form. When visual art and furnishings have equal value, art becomes no more than an accessory for decorating a home and home goods reach spiritual significance. Conflating object with association, countless magazines and catalogues proselytize page-turners to pillows, throws, and accent lighting for a more ideal life. By making the intangible tangible, manufacturers persuade consumers that the more they spend, the closer they are to achieving salvation. In Humphrey's installation, he will use culturally- loaded objects to expose the vacuity of such an enterprise.

Vernissage TV, WPS1 radio, and Scope Art Fair will team up to bring top-of-the-line interviews, where interviews become performances scattered around the fair.

GRIZZLY Lodge

February 22nd-26th

VERNISSAGE  TV



Nestled atop a snow blown “mountain,” viewers can seek sanctuary in a veritable hunting lodge, where art stars, icons and iconoclasts interview each other and warm to a crackling fire.

Some interviews will take place in the GRIZZLY Lodge, next to the Vernissage filming booth, while others will take place around the fair.

Although the line-up will feature a larger-than-life list of curators, collectors, artists, and dealers culled by WPS1, the point is not to intimidate visitors, but to draw them in.

With frank conversations about life, and art in life, these eclectic interviews are anything but exclusive.

Vernissage TV will be documenting the fair with live feed on the Vernissage and Scope websites.

20th Century in 10 Minutes

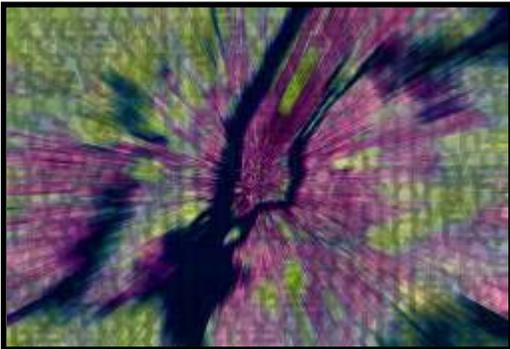
Adam Payson



This piece will take listeners through a fast-paced audio history lesson of the most turbulent 100 years in human history. Presented by a Sound Byte, the years will flow by in seconds through waves of multi-layered sounds representing historical turning points, social and technological innovations, and memorable minutiae, such as popular songs. Illustrating how we have progressed in the past 100 years, Payson's piece aptly shows how much the pace of life has quickened.

Center of the Artworld/ Universe

Derek Coté + John Henry Blatter



Coté + Blatter examine the role of self perception and self validation of those in the center of the art world/ universe. Because the self defines itself through linguistic inter-relationships, when language is deconstructed, old hierarchies are broken and new languages are formed. Center Of The Artworld/Universe will utilize a covered hall/passageway to act as a sort of audio gun-barrel for a multi-channel audio work. The passageway's narrow shape and length will serve to lend the sound linear movement as the audio travels from one speaker to the next. The covered hall/passageway will be equipped with up to six speakers, ideally mounted in a line at the top ridge of the tent structure, directly above the viewers' heads. This will give the sound an unobstructed path to the viewers' senses in order to maximize movement and spatial manipulation. The audio program, created from only two words which are edited and reconfigured resulting in a completely new language of sound, will be will run on a 10-12 minute loop.

Cinema-Scope

Cinema-scope blurs the classic expectation of video and film, featuring programming of exhibitor- and curator- submitted work. Additionally, special screenings of additional works will be on view during selected hours. Cinema-Scope's vision is driven by the artistic community's desire to exhibit for a diverse international audience. Cinema-Scope offers worldwide surveys of cutting-edge and progressive new media, installation and video art. Cinema-Scope continues to blur the classic expectations of film and video.

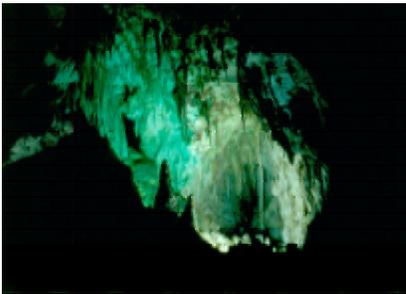
Perpetual Art Machine



Scope New York will feature its award-winning video and film program, The Perpetual Art Machine. Presenting more than 600 videos by over 400 emerging and established artists from 60 countries, [PAM] allows the visitor to become part of the curatorial process. PAM is organized in collaboration by Lee Wells, Raphaela Shirley, Chris Borkowski and Aaron Miller. www.perpetualartmachine.com.

Rose Kallal

LEGION



Rose Kallal is a 16mm film and sound installation artist who lives and works in NYC. Kallal's recent projects include Into the Prism, which was presented at both P.S.1 MOMA and Gavin Brown Enterprise. Kallal uses primordial imagery along with a complex use of color, light, sound and geometrics. For Scope New York, Kallal will present a new installation of multiple film loops projected onto the ceiling of the fair tent. Additionally, Kallal will create a new installation entitled "The Deep Earth Room" in the SCOPE interview booth. This work will be an unique environment utilizing projections, lighting, live performance, and the sound of 7.8 hz earth frequency.

Josephin Boettger

Umtrieb Gallery



Using a very small, portable projector, the projections appear on the walls, ceilings and floors of public places, a type of "video graffiti." However, sometimes Boettger's projections seem blurry and out of focus, alluring to the constant struggle between the drive to exhibit and artistic integrity.

Performance art has long been an important part of the emerging art scene. This program of performances scheduled throughout each fair was developed as a means for supporting this unconventional medium. For Scope New York, performers will rove the fair as traveling minstrels.

Mark McGowan—Kick George Bush's Ass

CHARLIE SMITH London



In an extraordinary art performance, the internationally-renowned controversial British performance artist Mark McGowan will dress up as the President George Bush and crawl on his hands and knees for nonstop for an incredible 72 hours. He will be covering an amazing 36 miles on the streets of New York. McGowan will have a sign on his posterior saying 'KICK MY ASS'. He will be inviting members of the public, New Yorkers and allcomers to kick the sign. The event will start at Scope Art Fair on Thursday, February 22nd, 2007, at 5pm, and circumnavigate New York. McGowan will be wearing knee pads and a cushion will be placed inside his pants.



Artist Eats Swan—2006 Performance

McGowan says that he is “offering the people of America, New York and visitors a service—a kind of therapeutic engagement. Hopefully people will be able to come and kick me (the President, George Bush) as hard as they like, and gain some comfort in the fact that they can say I kicked George in the ass. On a more serious note, this is a protest against George Bush and his policies and I am expecting injuries, I just hope not to severe.”



Dead Soldier—2006 Performance

One of the most controversial performance artists of the UK today, Mark McGowan ate a swan in a protest against the monarchy, the rich, and the upper classes, after receiving death threats from animal rights groups. In a performance called “Dead Soldier,” Mark McGowan dressed up in army fatigues lay down in New Street, in Birmingham City Centre, curled up in a ball for one week. www.markmcgowan.org.

Gabriel Martinez

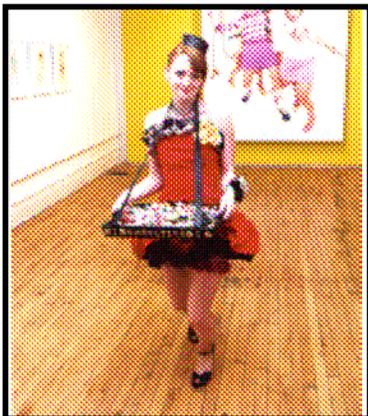
Samson Projects



Fusing disparate references, such as the superhero, Factory glam & excess, the cult of celebrity and Vegas-style extravagance with a dash of Leigh Bowery-influenced theatrical decadence, Martinez will activate and transform Scope into a stimulating and enchanting spectacle. Recently performed at the Philadelphia Museum of Art, Martinez will present a living sculpture atop a white, rotating 3 foot wide cylindrical pedestal. Greeting visitors at the fair, the performer, shrouded in a skin-tight Zentai full-body suit will support a sumptuously decorated and ridiculously tall Vegas-style headdress, which will be twelve feet tall. A semi-ceremonial “changing of the guard” will take place every two hours.

FEAST

ADA Gallery



FEAST produces photographs that test the conventions of traditional portraiture. However, FEAST explores the art of branding. Auxiliary features of each exhibition, from the framing to the color of the milk being served at the opening reception, have been taken into consideration are as much the work as the work itself. Performance driven, all of the guests become participants in the festivities, and thus a part of the performance piece.

I'm Gonna Shit Ourselves

Lilah Freedland and Mitch Miller



Freedland, and Miller collaborate in a loud meditation on the unseen, the unspoken, and the unknown. They simultaneously investigate, and re-create what it is to be human. Continuing in the great tradition of man-on-the-street interviews, **I'm gonna shit ourself** invites participants to "know thyself".

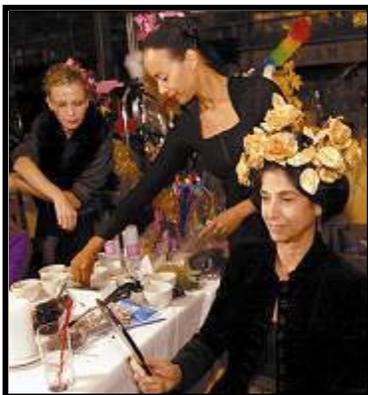
chashama was founded by Anita Durst in 1995 as an organization dedicated to serving performing and visual artists in New York City. Durst realized that the lack of affordable space was the greatest threat to a diverse, dynamic, and provocative cultural environment in NYC. Durst's vision was to find a way to connect artists and performers with the untapped reserves of temporarily vacant commercial real estate: empty storefronts and office spaces languishing between tenants. chashama "adopts" donated properties and converts them into theaters, galleries, studios, and storefront window performance stages. chashama produces an ambitious and eclectic season where NYC's most talented and diverse artists create and present challenging new work. In the 2005-2006 season, over 15,000 spectators attended chashama events: gallery shows, works-in-progress theatre showings, fully-produced plays, spoken word poetry jams, modern dance, multidisciplinary performances, live experimental music, puppet shows or storefront window performances.

Zhenesse Heinemann



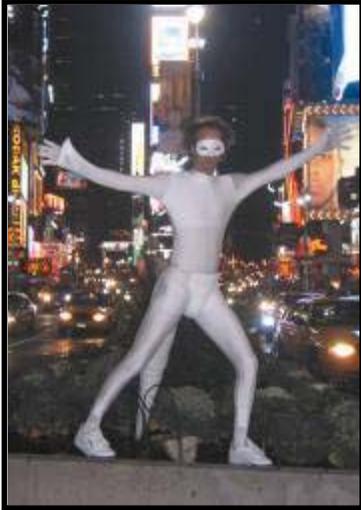
Heinemann uses performance to stage social experiments that explore themes of abjection, seduction, repulsion, self-image, childhood play, liminality, passage, and girlhood. Gesture becomes necessary, a more fulfilling substitution for language, as language seemingly becomes cultural costuming.

Edisa Weeks



Two outlandishly dressed hairdressers invite the spectators to venture in for some styling. No cuts, but lots of spike, color, glitter, twisting, toy animals, action figures, embellishment is used for this unconventional body art performance--whatever is appropriate for the occasion.

Ambrose Martos



Ambrose Martos has performed clown, standup, improv, sketch, and dance around NYC and the world. This past year, he performed as the principal clown with Cirque du Soleil. He is a graduate of the Ringling Brothers Clown College and a member of the Big Apple Circus Clown Care Unit.

Ambrose Martos has performed standup, clown, improv, sketch and dance around New York City and the world. He was a finalist in the BBC Open Mic competition at the Edinburgh International Fringe Festival and once had his roller skating disco act described as "brave comedy" by ABC's Diane Sawyer. Ambrose is a regular performer at New York City's best vaudeville reviews and has performed on the largest cruise ship in the world for Royal Caribbean. Ambrose plays the lead role in the short film "Lutoski Fish Sticks," which won 3rd Place at the 2005 NYU First Run Film Festival. He is a 1997 graduate of Clown College, a member of The Big Apple Circus Clown Care Unit. Recent credits include off-Broadway's "Slava's Snowshow" and as a Merry Prankster in Julie Taymor's new film "Across the Universe" (out in 2007).



Scope Art Fair is proud to announce the launch of the Scope Foundation, whose mandate is to help emerging artists through grants, awards, and acquisitions. For each fair, Scope is dedicated to not only supporting the international emerging artistic community, but local artistic and non-for-profit arts institutions.

Scope New York 2007:

Scope Collection: Andre Ethier

Performance Artist Grant: FEAST, Lilah Freedland, Zhenesse Heinemann, Gabriel Martinez, Ambrose Martos, Mark McGowan, Jason Metcalf, Mitch Miller, Edisa Weeks

Emerging Artist Grant: John Henry Blatter, Josephin Boettger, Derek Cote, Chris Duncan, Katja Flieger, Ryan Humphrey, Rose Kallal, Oh Seok Kwon, Fernando Mastrangelo, Andrei Molodkin, Brose Partington, Adam Payson

Independent Curator Award: Nina Arias, Chris Borkowski, Aaron Miller, Raphaele Shirley, Sadie Weis, Lee Wells, Non-Profits: chashama, LEGION,

Scope Miami 2006:

Performance Artist Grant: Jason Metcalf, Conrad Nebeker, Andrea Cote, Freedland and Guy, Karelle Levy, Jessie Laino, Kathryn Cornelius,

Emerging Artist Grant: Sanchez Brothers, Massimiliano Peretti, Mitch Miller, Marie Lorenz, Rodney Dixon, Highteen Boogie, Derek Cote, John Henry Blatter, Tomas Rivas, Agustina Wood Gate, Andrew Junge, Michele Pred, Rodney Ewing, Trevor Pagien, Andy Diaz Hope, Laurel Roth Paul Madonna, Ray Haywood, Praba Pilar, Svea Lin Vezzone, Raman Frey, Andy Junge, Harry Siter, Doug Schneider, Susannah Bettag, Jordan Ensoe, Mark Andreas, James Croak, Joseph Peragine, Ewerdt Higelman, Pat Tarrant, Jason Hedges, Robert Chambers, Stefen Hendee, Daniel Davidson, Random

Scope London 2006:

Emerging Artist Grant: Cate Schindler, Eric Doeringer

Independent Curator Award: Chris Borkowski, Aaron Miller, Raphaele Shirley, Lee Wells

Non-Profits: MAMA organisation

Scope Hamptons 2006:

Emerging Artist Grant: Jason Van Anden, Hackworth Ashley, Bill Dodson, Rodney Dickson, Stuewart Home, Hasty & Hasty, G.H. Hovagimyan, Maria Salema Joao, Stephanie Lempert, Fernando Mastrangelo, Mary Olson, Eric Payson, Robert Petrick, Christina McPhee, Laurent Montaron, Raphaele Shirley, Nico D. Smith

Performance Artist Grant: CBAM with [dNASAb], Andrea Cote, Eric Doeringer, Lilah Freedland, Lisa Levy

Independent Curator Award: Chris Borkowski, Nick Hallett, Montgomery Knott, Aaron Miller, Mitch Miller, Shige Moriya, Nova Mihai Popa, Raphaele Shirley, Lee Wells, Sam Zimmerman

Non-Profits: The Ark Project, Art in General, Guild Hall, Music Festival of the Hamptons, The Parrish Museum, The Retreat

Scope New York 2006:

Scope Collection: David Kennedy Cutler, Dylan Graham

Emerging Artist Grant: Matt Bakkom, Jane Benson, Jesse Bercowetz, Matt Bua, Sandra Bermudez, Dana Frankfort, Tommy Hartung, Duron Jackson, Joyce Kim, Matt King, Kambui Olujimi, Risa Puno, Xaviera Simmons, the62, Saya Woolfalk

Performance Artist Grant: Lilah Freedland, Eloise Fornieles, tиграа

Independent Curator Award: Chris Borkowski, David Hunt, Hugo Martinez, Aaron Miller, Bill Previdi, Andrea Salerno, Franklin Sirmans, Lee Wellcs

Non Profits: ALL CITY, free103.9

Scope Miami 2005:

Emerging Artist Grant: Chris Dorland

Performance Artist Grant: Bakkom, Freedland, and Smith, Luke Homitsky

Independent Curator Award: Koan Jeff Baysa, Lee Wells

Scope London 2005:

Emerging Artist: Mark Dean Veca

Independent Curator: HAMES LEVACK, Lee Wells, rokeby

Performance Artist: Eloise & Edward Fornieles, Craig Smith & Colin Beatty, Marthe Ramm Fortun, Rosie Cooper, Lisa Peachey, Andrea Greenwood, Pallas Citroen, Tsvika Solan & Andreas Warisz, Abalola Babatunde Olayinka, Graham Maule

Non-Profits: CREATE, Camden Arts, Saving Faces

Scope Hamptons 2005:

Independent Curator: David Hunt, Art in General, Lisa Kirk

Performance Artist: FreeStyle Arts, Paul Middendorfs and Mary Mattingly, LaLa Pantzeroff, Eric Doeringer, Yellow Arrow

Non-Profits: The Retreat, Parrish Museum, Guild Hall, Artists' Alliance of East Hampton

Scope New York 2005:

Emerging Artist: Kyong Jeon, Ellen Jong, Carol "Riot" Kane, Marion Wilson

Independent Curator: Lisa Kirk, W/O Walls, Tor Jorgeni, Natalie Kovaks

Performance Artist: 640 480, Skip Arnold, Bethany Bristow, Black Label Bicycle Society, Free Style Arts, Ellen Jong, Carrol "Riot" Kane, Madagascar Institute, RATBOY, SEED, Jordan Seiler, Andre Stitt, Lee Wilson and Marion Wilson, Public Ad Project, Andre Stitt

Non-Profits: Groundswell, Young Audiences New York

Scope Miami 2004:

Emerging Artist: Melanie Cohn, Kenny Maxwell,

Independent Curator: Matt Fischer, Christine Vassallo, Hesse McGraw, Daniel Abate Galeria, Cynthia Broan, Ethan Cohen, KJREE Producons, Alberto Magnan, Charlie Manzo, Flemming Nielsen, Gen Art

Performance Artist: Artemis/ PS 742, HAMES LEVACK

Non-Profits: Art Center/South Florida, Arts for Learning/Miami

Scope Los Angeles 2004:

Emerging Artist: Reverend Ethan Acres, Lala Pantzeroff

Independent Curator: Sarah Belden, Nicole Wong, d'Art, Anna Ortt,

Perfomance Artist: Mark Koven

Non Profits: Reaching to Embrace Art, Lincoln Heights Arts Collective

Scope London 2004:

Emerging Artist: Jason Hackenworth

Independent Curator: YOO Projects

Performance Artist: Babalola Babatunde Olayinka, Misty's Big Adventure, Craig Smith, Odd Bods, Elena Bajo

Non-Profits: Create, Camden Art Centre

Scope New York 2004:

Emerging Artist: Kyung Jeon

Independent Curator: Robert Knafo

Non-Profits: Center for Arts Education, Young Audiences New York

Scope Miami 2003:

Emerging Artist: Michael Scoggins

Independent Curator: Natalie Kovaks, Taxter Spengemann

Performance Artist: Zhu Ming, Elena Bajo, Paper Dolls

Non-Profits: Arts for Learning/ Miami, Art Center/ South Florida

Scope Los Angeles 2003:

Emerging Artist: Daniel Gordon

Independent Curator: Pascal Spengeman

Performance Artist: Video Games (Brock Enright)

Non-Profits: Lincoln Heights Arts Collective, Reaching to Embrace Arts

Scope New York 2003:

Emerging Artist: Christian Holstad

Independent Curator: Bill Previdi, Cristine Wang, Dimitrios Antonitsis, Scott Hug, Max Henry

Performance Artist: Lilah Freedland

Scope Miami 2002:

Emerging Artist: Monika Bravo

Performance Artist: Lilah Freedland, Blackdove

Curatorial Award: Pascal Spengemann, Peres Projects, David Hunt, Cristine Wang

Scope New York 2002:

Emerging Artist: Jeffrey Hatfield

Independent Curator: Omar Chapoud Lopez, David Hunt, Bill Previdi

