

Exhibition Guide

Dietmar Busse

*Fairytales 1991–1999*

September 19, 2024–February 16, 2025

*Fairytales 1991-1999* is New York based artist Dietmar Busse's first institutional exhibition in the US, an introduction to the artist's oeuvre of never exhibited Polaroids from the 90s.

Dietmar Busse grew up on a small farm outside a tiny village in northern Germany. He left for Berlin as a young adult in 1986. Arriving to New York in 1991 after four years in Madrid, the twenty-five-year-old spoke more Spanish than English and carried a book by Diane Arbus. "Freaks was a thing I photographed a lot," Diane Arbus has written about her work.<sup>1</sup> Acknowledging Arbus's influence on his own practice, Busse countered that, "I don't photograph freaks, but people," and pondered "Who is not a freak?"

Shortly after arriving in the Big Apple, Busse found a job at Industria Superstudio, a large, commercial rental studio that had just opened. Steven Meisel, Steven Klein, and Annie Leibovitz were doing photo shoots there, and Busse could use Industria's bulky Polaroid 600SE to take his own pictures of people on the streets. The technology behind the Polaroid had been around for a while, of course, but Busse remembers that "something about it felt like child's play, like being a magician [...] and that the results were often imperfect, unpredictable, and always full of surprises."<sup>2, 3</sup> Being a photographer and an artist at the same time suddenly seemed possible.

The photographic essay laid out for his exhibition *Fairytales 1991-1999*, relays the beginnings of his professional career as a portrait and fashion photographer and presents prints of and original Polaroids the artist took while travelling through New York—predominantly by bike—from Brighton Beach to the Upper

East Side and Harlem via the Chelsea piers and Bryant Park. Whether *en route* from one place to another, on the street, at fashion shoots, or in domestic settings, Busse took his Polaroids on the fly and in duplicate, leaving one copy with the portrayed figures and the other in his pocket.<sup>4</sup> He was also a fixture of the downtown scene (and in spring 2024 was awarded a Kathy Acker award for his decade-long artistic contributions). There was, for example, the period that he called "Nina, Amy, Bernadette": with Amy, the Italian American showgirl; Nina, the chubby phone-fantasy line girl; and Bernadette, one of the founding members of the cutting-edge fashion and artist collective Bernadette Corporation. Busse produced portraits of these women, as well as that of another early BC member, the designer and makeup artist Thuy Pham, in 1992. He later documented BC performances and fashion runway shows, images which are now also reproduced in the collective's publications.

As Busse slowly built a portfolio, his then-roommate arranged for a meeting at *Paper* magazine, where Busse was given his first assignment for a ten-page fashion spread in 1995 by Kim Hastreiter. That spread was followed by others at the *New York Times Magazine* and *Interview*, and an advertising campaign for the Japanese designer Matsuda followed suit. Several of the most prestigious modeling agencies, like Elite, Next, and Women, began to ask Busse to photograph their up-and-coming models and to help build their portfolios. An impressive series of commissions from the fashion and magazine world began to trickle in. In 1996, Busse started to work for *Visionaire*'s fashion issue with a

spread that interpreted the dresses of New York-based American designer Anna Sui. One of the models used was his voluptuous friend Nina. For another engagement during fashion week, commissioned by *Vogue España*, Busse followed the model Amy Wesson, who exemplified that year's "heroin chic." During winter 1996–97 he took models to the beach at Coney Island after fashion director Sophia Neophitou sent clothes in a package with a mission to produce pictures for the British magazine *IT*. On other occasions Neophitou sent parcels to produce fashion spreads for the *London Independent*, including the butterfly story, also on view in the exhibition. Busse's "Showgirls in Las Vegas" (1995) was printed in a feature by the *New York Times Magazine* shortly after Paul Verhoeven's namesake movie hit the cinema box office (winning Busse the Picture of the Year award by *American Photo*). He worked with architect Philip Johnson for portraits to feature in and grace the cover of leading gay magazine *Out* and photographed the then soon-to-be supermodel Karen Elson at a Richard Tyler fashion show on Irving Place in 1997. A multipage fashion feature inspired by geometry was commissioned by *Surface* in San Francisco, which started as a club and drag queen magazine but had already begun catering to a broader design readership by 1997. For other commissions Busse pictured the musician Ultra Naté for the album cover of the epic Strictly Rhythm house track "Free," and worked with filmmaker Steve McQueen for a *Harper's Bazaar* story that was shot at Marian Goodman Gallery (also in 1997).

While accepting commissions from the fashion world, Busse continued to photograph friends and complete

strangers on the streets of New York. These included the English expatriate and flamboyant gay icon Quentin Crisp (1996–97); Gabriel Asfour and Angela Donhauser from fashion brand threeASFOUR; makeup artist Michael Delfino, sporting a see-through shirt featuring the slogan "Life is Pain"; and the Spanish film director Pedro Almodóvar with actress Rossy de Palma for *Paper* magazine. In a project directed by Pierre Cortez, Busse photographed two firemen flanking the model Estella Warren on Chambers Street in 1999, while elsewhere he collaborated with his friend and rising fashion star designer Miguel Adrover on a photograph in which Adrover is wearing his own creations. Other Polaroid portraits feature his muse Ami Goodheart in myriad showgirl outfits at an underground theater (Dutch Weissmans) where he lived for several months behind the stage, and DJ Sabisha Friedberg, together with *Visionaire* founder James Kaliardos, at a party in SoHo.

Busse, however, was most comfortable with his camera on the streets of the city, where he was unrestrained by the demands of the commercial world. Considering the works selected for the exhibition *Fairytales 1991-1999*, Busse recalls a bunch of "homies" hanging out in front of their building on the day that Tupac Shakur died; dressed-up girls on the boardwalk of Coney Island in 1997–98; a guy with a giant iguana on his arm, fully armed with protective gloves; a single mother with her four young children wearing Burger King crowns on 14th Street. He visited beauty salons in Harlem, resulting in images reproduced in the 1997 *Visionaire* Beauty Issue. He photographed during Gay Pride and for several years at the piers in

Chelsea and during demonstrations for equal rights and gay marriage in Bryant Park (1997–98). Three middle-aged cross dressers posed for him during Wigstock, the drag queen festival, on Labor Day weekend.

Then *Mother with Children in Harlem* (1995), a portrait of an African American family, won the prize for best portrait of the year in *American Photo* 1996. Other works were also prized and widely disseminated. Busse remembers when, on Easter Sunday, "suddenly from an underpass, like an apparition, came this woman all dressed in white with flowers in her hat, and the dogs were wearing flowers and necklaces around their necks."<sup>5</sup> The resulting image, *Lady Walking her Dogs in Central Park* (1995), was reproduced in *American Photo*. On another occasion, he recounts how Lucia—a transgender woman the artist became very friendly with—was leaving her year-round Christmas decorated apartment on 9th Street and parading down 2nd Avenue to the bank every afternoon like it was a runway. Also, on 2nd Avenue and 11th Street he photographed Richard Pandiscio, then the creative director of *Interview* magazine (ca. 1996). Finally, the International Festival of Photography 1998 selected Busse, along with a prestigious group of international fashion photographers, to interpret a Yves Saint Laurent couture dress. Busse chose a feather dress from the collection of the Metropolitan Museum. Rather than photographing the couture in a studio, he asked his friend Ami to take a trip to Coney Island, again in winter. Together they put the feather dress on her, and in the photograph, she appears like a bird with her feet dug into the sand. Busse kept his allies close, as is documented in Polaroids taken of his long-term partner, the artist Ed Baynard, and

Charlie, whom he met in Fire Island with his dog, and who was pictured during the summer 1996 already marked by the consequences of HIV. If Busse's work has changed periodically since the 1990s and is currently more akin to painting—predominantly employing chemicals and marker on photographic paper—it was during the period of the Polaroids that he was beginning to discover himself as an artist photographer, and to understand that he saw himself in his subjects: "Initially, that's why I stopped them. And that's why it's always people that are on the margin. I'm never interested in the hot sexy girl that has all the stuff, unless it's a fashion shoot."<sup>6</sup> Since the 1990s, the artist's work has changed and evolved continuously around the depiction of the outsider, those who stand on the sidelines by themselves, much like Busse, who prefers to be the observer rather than at the center. Much of his timeless photographic oeuvre from this period was either lost, stolen, or destroyed by an apartment fire in 2016, and the remainder has been edited for the exhibition. Being an artist for Busse is about communicating with the outside world. But most importantly it is an inward journey, an attempt to gain a better understanding of oneself and of healing and transformation. The work featured in the survey *Fairytales 1991-1999* carries a quiet, intimate, and emotional atmosphere and captures the spirit of a bygone New York era.

## Footnotes

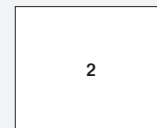
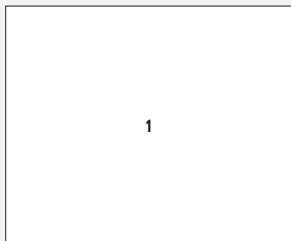
1. *Diane Arbus: An Aperture Monograph*  
New York: Aperture, 2011, p. 3
2. "On February 17, 1857, a patent was registered in the State of New York by L.M. Bolles and W.G. Smith for a "Camera Box." The device, claimed its inventors, allowed for the preparation of a wet glass plate within it, the taking of a picture, the developing of the glass plate in a bath of silver nitrate, rinsing with fresh water, and the drying of the plate." Todd Brandow, in his foreword to Ewing, W.E., Hitchcock, B. Reuter, R. *The Polaroid Project: At the Intersection of Art and Technology*, Thames & Hudson, 2017
3. Dietmar Busse in a letter to Amant, June 2024
4. "My favorite was Polaroid 665. It was black and white and once it was exposed and opened the Polaroid needed to be coated with a fixing solution that came in a little squeegee that was part of each pack of 8 Polaroids. On the opposite side there would be a negative, identical to the Polaroid. If washed and treated properly one would have a negative from which beautiful prints could be made. The process of preserving the negatives was a bit tedious, especially when working in the street and very often I was not able to save all the material. Unfortunately. The other film I discovered was Polaroid 691: It was a Polaroid transparency in color that was even more unpredictable than the black and white Polaroid. It was also much harder to make prints from the color transparencies and it often became an issue when I used this film for commercial work, but I loved it too. Both films have long since disappeared, the 691 in 1997, The 665 around 2010."  
Dietmar Busse in a letter to Amant, June 2024
5. Dietmar Busse in a letter to Amant, June 2024
6. Dietmar Busse in conversation with Amant, 2024

# Fairytales 1991–1999

## Works in the Exhibition

Reception

Wall One

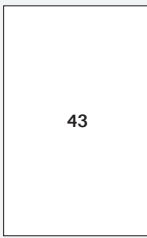


Works numbered counterclockwise from entrance.

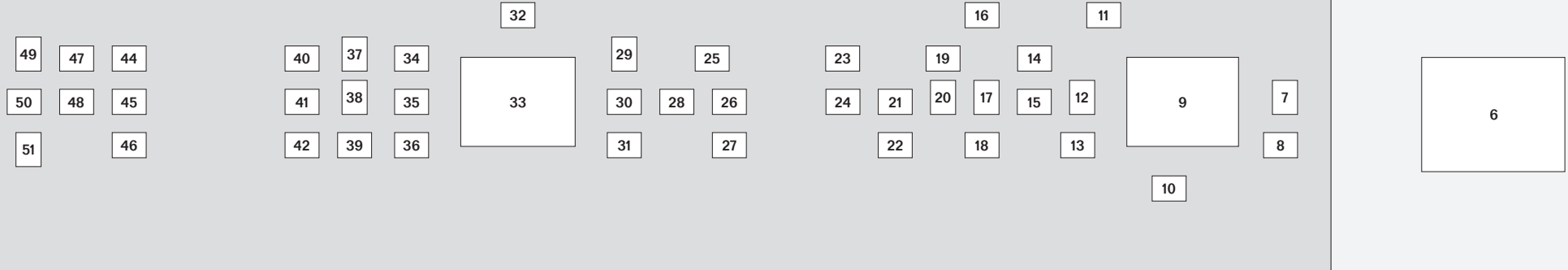
1. *A Day with Rossy in Harlem*, 1994  
Gelatin silver print

2. *Cat Show Champion*, 1996  
Gelatin Silver Print
3. *Three Beauties on Av. A*, 1995  
Gelatin silver print
4. *Two Girls in a Harlem Beauty Shop*, 1996  
Gelatin silver print
5. *The Holy Family Barbershop*, 1996  
Gelatin silver print

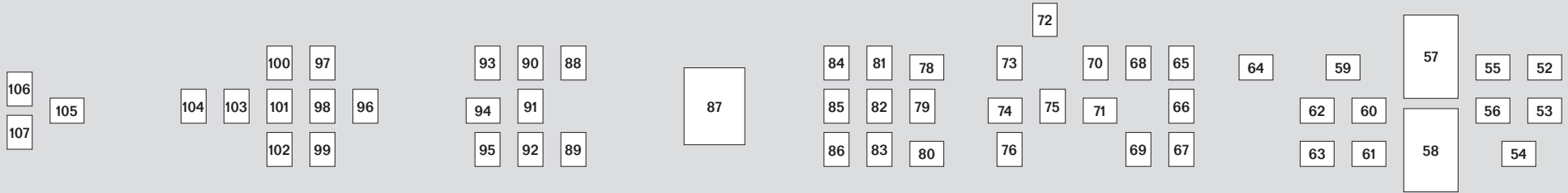
All works are Polaroids unless otherwise noted.



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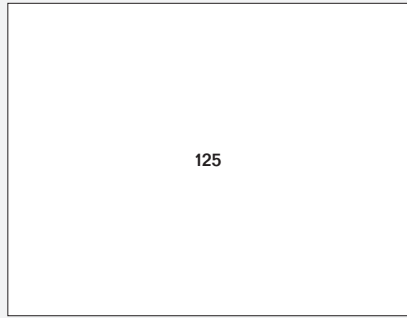


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|---|---|---|
| <p>6. <i>Amy Wesson Backstage</i>, 1997<br/>Gelatin silver print</p> <p>7. <i>Pedro with Boyfriend #1</i>, 1995</p> <p>8. <i>Evening at The Piers</i>, 1994</p> <p>9. <i>Lovers at The Piers</i>, 1994<br/>Gelatin Silver Print</p> <p>10. <i>Two Men at Gay Pride</i>, 1996</p> <p>11. <i>Couple at The Piers</i>, 1993</p> <p>12. <i>Sunday Afternoon at The Piers</i>, 1994</p> <p>13. <i>Four Women at the End of Gay Pride</i>, 1996</p> <p>14. <i>Two Women at the End of Gay Pride</i>, 1996</p> <p>15. <i>Two Women at Gay Pride</i>, 1996</p> <p>16. <i>Tourists at The Piers</i>, 1994</p> <p>17. <i>Paris is Burning</i>, 1994</p> <p>18. <i>Drag Queens at the End of Gay Pride</i>, 1996</p> <p>19. <i>Lonely Man at Westside Highway</i>, 1995</p> <p>20. <i>Two Beauties at The Piers</i>, 1995</p> <p>21. <i>Three Friends on Greenwich Avenue</i>, 1996</p> <p>22. <i>Couple at The Piers</i>, 1994</p> <p>23. <i>Two Office Workers at the World Trade Center</i>, 1994</p> | <p>24. <i>Office Workers at the World Trade Center</i>, 1993</p> <p>25. <i>Veteran at the Cat Show</i>, 1996</p> <p>26. <i>Family after Burger King</i>, 1995</p> <p>27. <i>Latina Mother with Kids on 14th Street</i>, 1997</p> <p>28. <i>Cat Astrologer</i>, 1997</p> <p>29. <i>Love Speaks For Itself</i>, 1995</p> <p>30. <i>Couple at a Marriage Equality Event</i>, 1995</p> <p>31. <i>Two Women at a Marriage Equality Event</i>, 1995</p> | <p>32. <i>Man with Lizard in Chelsea</i>, 1994</p> <p>33. <i>Upper East Side Couple</i>, 1994<br/>Gelatin Silver Print</p> <p>34. <i>Two Kids on a Bench in Washington Square Park</i>, 1998</p> <p>35. <i>Man with Tuned Up Bicycle</i>, 1994</p> <p>36. <i>Twins at the Zoo</i>, 1996</p> <p>37. <i>Roller Skater in Central Park</i>, 1994</p> <p>38. <i>Punk Girl Playing Guitar</i>, 1994</p> <p>39. <i>Man Reading the Newspaper</i>, 1994</p> <p>40. <i>Mysterious Man in Washington Square Park</i>, 1998</p> <p>41. <i>Cuatro Latinos in Central Park</i>, 1998</p> <p>42. <i>Two Men on 14th Street</i>, 1995</p> <p>43. <i>Ryan in Victoria's Secret</i>, 1996<br/>Archival pigment print</p> <p>44. <i>Eva und Adele</i>, 1995</p> <p>45. <i>Homeless Couple in Chelsea</i>, 1997</p> <p>46. <i>Four Boys in Alphabet City</i>, 1999</p> <p>47. <i>Three Men at Night on Rivington Street</i>, 1994</p> <p>48. <i>Man at a Parking Garage on 42nd Street</i>, 1996</p> <p>49. <i>Colombian Lady at The Met</i>, 1998</p> <p>50. <i>Man on My Block</i>, 1995</p> <p>51. <i>Old Lady in Garment District</i>, 1996</p> |
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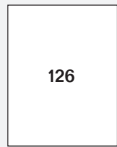


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| 52. <i>Boys on 125th Street</i> , 1996                              | 70. <i>Jackie Maison at Home</i> , 1997                           | 81. <i>James and Sabisha at a Party</i> , 1995         | 103. <i>Model in Alexander McQueen</i> , 1997 |
| 53. <i>Two Girls in Harlem</i> , 1995                               | 71. <i>Angie and Gabi at a Party</i> , 1996                       | 82. <i>Eric on 10th Street</i> , 1994                  | 104. <i>Bernard on 23rd Street</i> , 1995     |
| 54. <i>Girls Dress Up in Coney Island</i> , 1997                    | 72. <i>A man I photographed for Out Magazine</i> , 1995           | 83. <i>Pierre in the Meatpacking District</i> , 1998   | 105. <i>Circus Performance #2</i> , 1996      |
| 55. <i>Harlem Barbershop</i> , 1996                                 | 73. <i>Emi on Broome Street</i> , 1993                            | 84. <i>Richard Pandiscio</i> , 1996                    | 106. <i>Circus Performance #1</i> , 1996      |
| 56. <i>Sunday Morning in Harlem</i> , 1996                          | 74. <i>Ed and Floppy</i> , 1994                                   | 85. <i>Lucia on Her Front Step</i> , 1996              | 107. <i>Circus Performance #3</i> , 1996      |
| 57. <i>Bernadette</i> , 1992<br>Cibachrome                          | 75. <i>Kara Walker</i> , 1995                                     | 86. <i>Fashion Story in Stuyvesant Park</i> , 1998     |   |
| 58. <i>Thuy and Bernadette in Coney Island</i> , 1992<br>Cibachrome | 76. <i>Bill Jacobson</i> , 1995                                   | 87. <i>Ami and Alessandro Performing</i> , 1994        |   |
| 59. <i>Teenagers in Coney Island</i> , 1997                         | 77. <i>Michael Delfino at Home</i> , 1996<br>Gelatin Silver Print | 88. <i>Thuy</i> , 1993                                 |   |
| 60. <i>Ukranian Couple in Coney Island</i> , 1996                   | 78. <i>Quentin Crisp at Home</i> , 1994                           | 89. <i>Miguel Adrover</i> , 1994                       |   |
| 61. <i>Mexican Family in Coney Island</i> , 1996                    | 79. <i>Model with only one arm</i> , 1996                         | 90. <i>Tomy</i> , 1992                                 |   |
| 62. <i>Five Teenage Girls in Coney Island</i> , 1997                | 80. <i>Dah-Len</i> , 1994   | 91. <i>Ryan with Mask</i> , 1991                       |   |
| 63. <i>Man with Two Kids</i> , 1997                                 |   | 92. <i>Ryan's Two Tongues</i> , 1992                   |   |
| 64. <i>George on 15th Street</i> , 1995                             |   | 93. <i>My Friend Nina</i> , 1994                       |   |
| 65. <i>A Dancer at Five Points in the Bronx</i> , 1996              |   | 94. <i>Nina with Trumpet</i> , 1994                    |   |
| 66. <i>Estella and firefighters on Chambers Street</i> , 1999       |   | 95. <i>Nina's Legs</i> , 1992                          |   |
| 67. <i>Luigi</i> , 1996   |   | 96. <i>Pepe y Caryle Andando</i> , 1992                |   |
| 68. <i>Karen Elson</i> , 1997                                       |   | 97. <i>Chris in Gysp Johnson</i> , 1993                |   |
| 69. <i>Nina and Lou</i> , 1994                                      |   | 98. <i>Pepe Andando</i> , 1992                         |   |
|   |   | 99. <i>Federico</i> , 1993                             |   |
|   |   | 100. <i>Fat Boy in Lingerie</i> , 1996                 |   |
|   |   | 101. <i>Ami Dancing</i> , 1993                         |   |
|   |   | 102. <i>Model with Knife in Antonio Berardi</i> , 1996 |   |

Wall Three



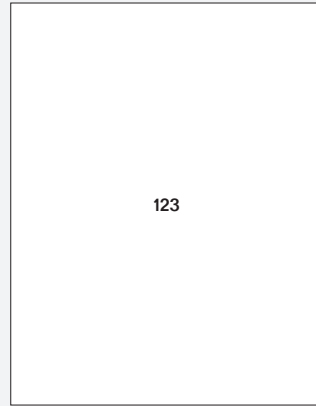
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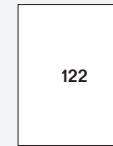
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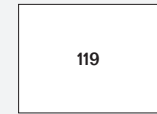
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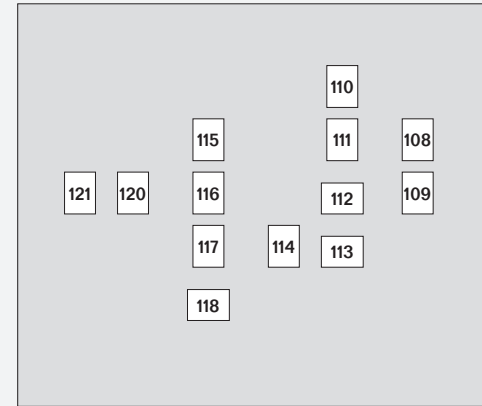
123



122



119



- 122. *Model with Knife in Coney Island*, 1997  
Gelatin silver print
- 123. *Ami, Nina and Bernadette*, 1995  
Gelatin silver print
- 124. *Estella and firefighters on Chambers Street*, 1999  
Gelatin silver print
- 125. *Christian Woman, Hattie, Ami and Friend*, 1993  
Gelatin silver print
- 126. *Susan Cianciolo in Her Studio*, 1993  
Gelatin silver print

- 108. *Matsuda Campaign #2*, 1995
- 109. *Matsuda Campaign #3*, 1995
- 110. *Butterflies Story for London Independent #2*, 1998
- 111. *Butterflies Story for London Independent #3*, 1998
- 112. *Butterflies Story for London Independent #1*, 1998
- 113. *Butterflies Story for London Independent #4*, 1998
- 114. *Model with Gun*, 1998

- 115. *Model for IT Magazine in Coney Island #2*, 1997
- 116. *April for IT Magazine in Coney Island #1*, 1997
- 117. *Model for IT Magazine in Coney Island #1*, 1997
- 118. *April for IT Magazine in Coney Island #2*, 1997
- 119. *Three Acrobats*, 1996  
Gelatin silver print
- 120. *Surface Magazine Shoot #2*, 1996
- 121. *Surface Magazine Shoot #1*, 1996



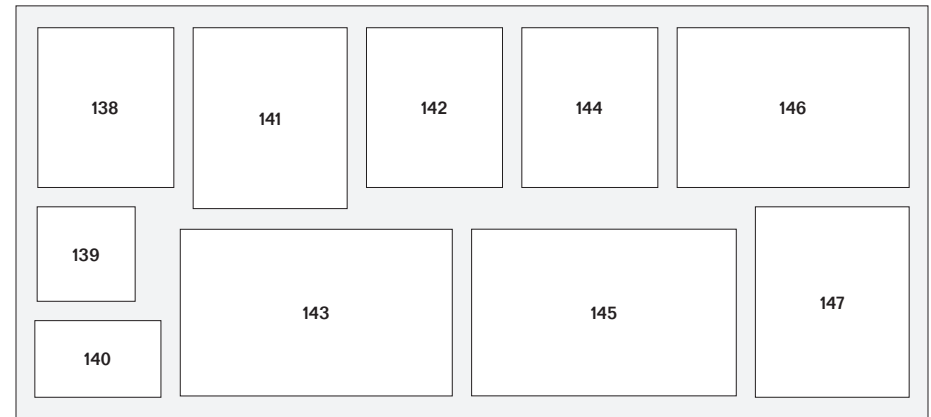
## Vitrine One



127. Picture taken for the month of August, featuring Dietmar's friends, Nina and Harley, as models, *Visionaire* calendar 1996
128. Photographer's promotional card by Dietmar's agency, featuring the artist's work to date, 1996
129. Drawing addressed to Dietmar's agent with layout suggestions for following year's card, 1997
130. Excerpt from a ten-page fashion spread "Birds of a Feather" for *Paper Magazine*, September 1995
131. Conceptual drawings for a pitch to *Spanish Vogue*, 1998
132. Cardboard with notes, N/D
133. Invitation to Partners model agency party during Fashion Week New York, circa 1993

134. Dietmar's first job ever, this ten-page fashion spread was commissioned by *Paper Magazine* and accompanied by a text by Kim Hastreiter, May 1995
135. Fashion advertising campaign for the Japanese designer Matsuda, and published in fashion magazines (*Interview* and *Paper Magazine*) during Fall/Winter 1995-1996
136. Commission for the publication *Yves Saint Laurent 40 Years of Creation*, DAP, 1998, featuring a dress by Yves Saint Laurent from the collection of the Metropolitan Museum of Art, New York; model pictured is Ami, Dietmar's friend
137. Drawing made for a fashion spread in *IT Magazine*, Coney Island, 1997

## Vitrine Two



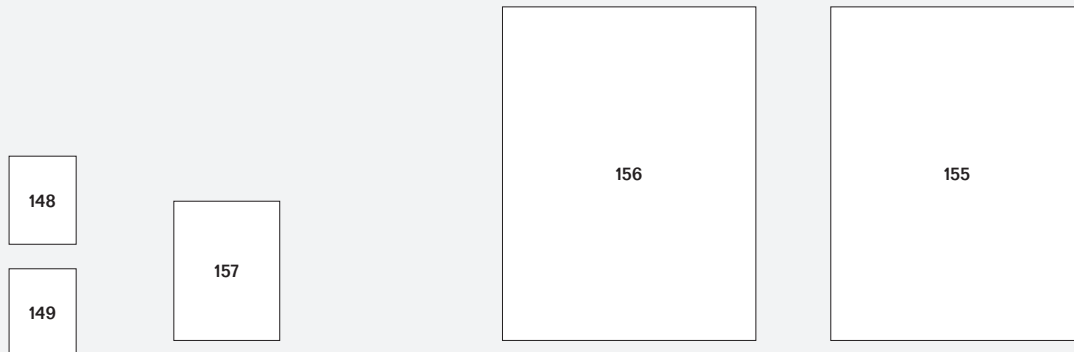
138. Photograph originally published in a double page spread in the *New York Times* with showgirls in Las Vegas, photographed in the fall of 1995. Subsequently published through a photo contest in *American Photo*, 1996
139. Album cover for the musician Ultra Naté's club hit album "Free," published by *Strictly Rhythm*, 1997
140. Drawing produced for a California magazine for which Dietmar photographed zoot suits
141. "Fashion when play's the thing" published in *Interview Magazine*, January 1996. At the center is Eric Damon, a model and soon-to-be stylist who worked with Dietmar on several occasions. See also the color photograph with architect Philip Johnson on opposite wall
142. Eric Damon modelling for Dietmar with Quentin Crisp for *Paper Magazine's* Valentine story, February 1996

143. Portrait of a mother with her child in Harlem, awarded the Portrait of the Year by *American Photo* 1996
144. May 1996 issue of *Out Magazine*, featuring Dietmar's photograph of architect Philip Johnson on the cover
145. Drawing as an inspiration for a photo shoot for *Surface Magazine's* fashion issue in 1997
146. Drawing made for a bridal magazine. Possibly published by *Modern Bride*, circa 1999
147. Actress Rossy de Palma modeled clothes for a store in the East Village on 9th Street called "Horn". The store owner and designer was named Miguel Adrover, 1997

Wall Four



Wall Five



148. *Bernadette Corporation Fashion Show*, 1994  
Gelatin silver print

149. *Bernadette Corporation Fashion Show*, 1994  
Gelatin silver print

150. *Bernadette Corporation Fashion Show*, 1994  
Gelatin silver print

151. *Walt and William*, 1993  
Gelatin silver print

152. *Club Kid's Shoes*, 1993  
Gelatin silver print

153. *Show Girls in Las Vegas for The New York Times*, 1995  
Archival pigment print

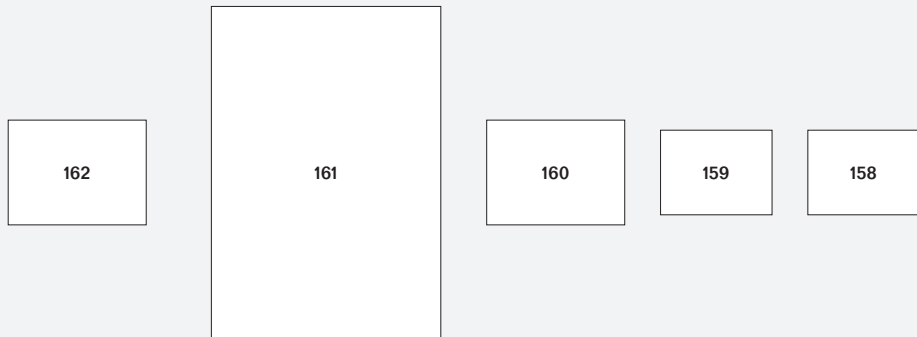
154. *Eric with Phillip Johnson*, 1996  
Archival pigment print

155. *Fat Boys with Attitude on Sofa*, 1996  
Archival pigment print

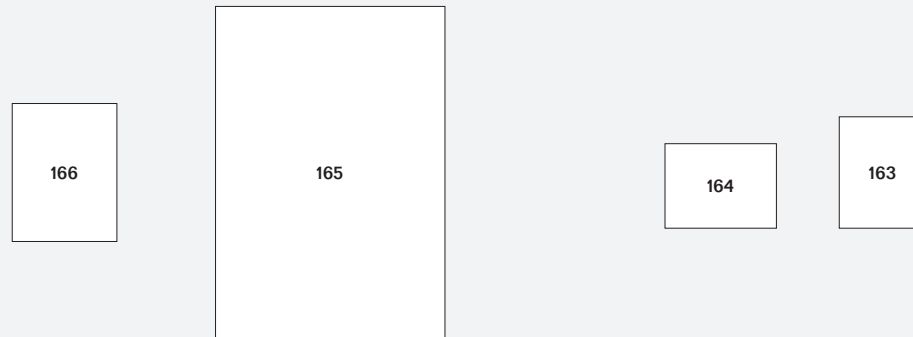
156. *Asian Girls on Sofa*, 1995  
Archival Pigment Print

157. *Artist and Filmmaker, Steve McQueen*, 1997  
Archival Pigment Print

Wall Six



Wall Seven



158. *My Friend Charlie*, 1996

Gelatin silver print

159. *My Friend Ed Baynard*, 1993

Gelatin silver print

160. *Living Room with Christmas Tree in August*, 1996

Gelatin silver print

161. *Lucia in Her Living Room*, 1996

Gelatin silver print

162. *The Day Tupac Died*, 1996

Gelatin silver print

163. *Young Boy with Basketball*, 1995

Gelatin silver print

164. *Mother With Children in Harlem*, 1995

Gelatin silver print

165. *Lady Walking Her Dogs in Central Park*, 1995

Gelatin silver print

166. *Pedro Almodovar and Rossy*, 1995

Archival pigment print

Dietmar Busse is an artist based in New York. His work has appeared in magazines such as the *New York Times Magazine*, *Harper's Bazaar*, *Interview*, *London Independent*, *Visionaire*, *Paper*, and many more. Recent exhibitions include the solo show *Garten* at Fierman (2023) and *Labor of Love* at Rachel Uffner Gallery (2023), both in New York. Palermo Publishing will issue his monograph, *Songs for Birds and the Lonely*, during fall 2024.

All works courtesy of the artist and Fierman, New York.

Amant

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Tobi Maier, Chief Curator  
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Maggie Loane, Senior Visitor Engagement Representative  
Jesús Charris, Event Assistant and Visitor Engagement Representative  
Joseph "Sep" Blanco, Gracie Jeffers, Jesse Prince, Amara Egenti, Ize Commers, Abigail Gordon, Annie Winter, Jahkaya Walcott, Visitor Engagement Representatives

Amant is a non-profit arts organization in Brooklyn, NY. We are a non-collecting institution, which gives us the freedom to focus on experimentation, process, and dialogue through exhibitions, public programs, and artist residencies.

#### GALLERIES

Thursday–Sunday

12pm–6pm

#### CAFÉ & BOOKSTORE

Monday–Wednesday

9am–2pm

Thursday–Sunday

9am–6pm

Free for all.

