

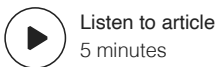
Experiencing Art on a More Intimate Scale at the Art Show

By **Abby Schultz** Oct. 19, 2022 2:08 pm ET



Sarah Cain, *Music Book*, 2008-2021.

Courtesy the artist and Anthony Meier Fine Arts, San Francisco. Photo credit: Chris Grunder, San Francisco.



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The Art Show at the Park Avenue Armory in New York in early November will offer visitors to this 34th annual edition of the fair an experience unlike many of the splashy events that once again are filling collector calendars.

The Art Dealers Association of America has expanded its 2022 edition of the fair during the association's 60th anniversary year, but it still only includes 78 exhibitors. For visitors, the size of the show within the 1880 Gothic Revival structure of the Armory, offers an intimacy with the artworks.

"It's an extremely viewer-bespoke experience from when you enter the building onwards," says Anthony Meier, president of the ADAA.

The fair, taking place Nov. 3-6, is a joint effort with Henry Street Settlement, a social service organization serving Manhattan's Lower East Side and other New Yorkers, that

works hand-in-hand with the ADAA staff to pull the event together. All proceeds from the fair go to Henry Street, which has received more than US\$35 million from the Art Show since its inception to fund its social services, arts, and healthcare programs.

As if to exemplify the more intimate approach the Art Show offers, 55 galleries are bringing solo presentations this year—extending a consistent trend that has only grown annually.



Ross Bleckner, *Untitled*, 2022. Oil on linen.
Courtesy of the artist and Petzel, New York.

One reason dealers may choose to feature a single artist at the fair may be that the format allows for experimentation on an intimate scale that couldn't be accomplished in a more expansive gallery, says Meier, whose eponymous San Francisco gallery will feature paintings on vintage music sheets created by Sarah Cain over the past decade.

The format also gives galleries “a chance to differentiate themselves in the best of ways,” he says. “More and more dealers have realized it’s a great way to test a body of work, or profile it in a more special way with an uptown audience. I see this not as a trend but as a recognition that it really works.”

Maureen Bray, the ADAA's executive director, agrees. "There's something about the way the fair is experienced as a visitor that allows you to let that work in a solo presentation really hold that space, and to do that without a lot of visual noise. When you go into the booth, you really can get immersed in that work."

The Art Show is open to ADAA's nearly 200 members across the U.S. To select galleries to show at the fair, each applicant receives a ballot listing all other applicants; their votes choose about half of the selected exhibitors, Bray says. The other half are chosen by an ADAA committee that is seeking to balance the type of art being shown, in terms of medium in addition to the time period of the material, and the age and locations of the presenting galleries.



Pacita Abad, *Yellow Screen*, 1988. Acrylic, mirrors on stitched and padded canvas.
Courtesy of Pacita Abad Art Estate and Tina Kim Gallery.

Another example of a solo presentation will be New York gallery James Fuente's exhibition of multidisciplinary Trinidadian-American artist Geoffrey Holder's work curated by writer and theater critic Hilton Als. "That should be spicy in the best of ways," Meier says.

Among other solo shows is Galerie Lelong & Co.'s presentation of Yoko Ono's *Bronze Age* series that had been exhibited at the Whitney Museum of American Art in 1989; Mitchell-Innes & Nash's presentation of works by the late Brazilian artist Antônio Henrique Amaral ; and Petzel's presentation of new paintings by New York artist Ross Bleckner. All are New York galleries.

Bleckner's works garnered "huge speculation in the '80s and '90s," Meier says. Petzel's booth will give visitors "a chance to revisit something in a mercantile sense as well as through a curatorial/content lens."

While the fair allows gallerists to experiment, it also allows fairgoers to get a snapshot of what 78 ADAA members view as a "current status reading" of today's art, Meier says. "How relevant that is, how important, how noteworthy, only will be told through time."

Other solo booths from New York galleries include June Kelly Gallery's exhibition of Carmen Cicero's works, Miles McEnergy Gallery's offering of new paintings by Beverly Fishman, and Tina Gallery's presentation of works by the late Filipa artist Pacita Abad. The gallery will focus on the abstractions she created later in her career, which were influenced by jazz music, Bray says.

Among group shows, Bray points out New York-based Howard Greenberg Gallery's presentation of eight women photographers whose subjects are from the streets. "That is going to be compelling," she says "Traditionally street photography was associated with men and male photographers."

Women artists feature prominently at other galleries, including an intergenerational program at Los Angeles-based GAVLAK, and Chicago-based Rhona Hoffman Gallery's presentation of five contemporary female abstract artists: Torkwase Dyson, Julia Fish, Judy Ledgerwood, Martha Tuttle, and Amanda Williams.

Visitors to the fair can meet artists at several galleries from noon to 3 p.m. on Sunday, Nov. 6, and can attend panel discussions each day of the fair, including one on

Thursday, Nov. 3, featuring actor Cheech Marin, a collector of Chicano art who recently opened a museum of Chicano art and culture in Riverside, California.

To Bray, the location in the Armory offers a “wonderful space to see art,” which she adds, “is not always what you think of when you think about an art fair.” For an even more quiet and intimate experience, she reveals one of her favorite things to do is to arrive at the fair early, before anyone else.

“It’s like I have the Met to myself,” she says.

The Art Show runs from noon to 8 p.m. on Nov. 3-4, noon to 7 p.m. on Nov. 5, and noon to 5 p.m. on Nov. 6 at the Park Avenue Armory in New York, at 67th Street and Park Avenue.

ART

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