

Aiko Hachisuka's "Sugar Mates," 2013,
at Eleven Rivington



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BEST OF ARMORY

A celebratory feel to the 20th edition of the fair **P2**

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ROBERT INDIANA

THE ARMORY SHOW, NEW YORK **PIER 92, BOOTH 208**

HOPE (Blue/White) 2009
Painted aluminum
18 x 18 x 9 inches (45.7 x 45.7 x 22.8 cm)
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THE BEST OF ARMORY

The nine booths that you must not pass by at the fair

THOUGH THE ARMORY Fair is only 20 years old, its 2014 edition feels a bit like a diamond jubilee. The dominant tones of the contemporary work on view are silver, white, and black. When colors appear, they tend toward the muted end of the scale. There's far more raw canvas and taupe mixed in among the ever-present mirrors than in years past, though like a diamond, the fair sparkles with color here and there. What follows are some of this jewel's finest facets, the best booths in no particular order.

A case in point is artist Iñigo Manglano-Ovalle's "Storm Prototype II," presented by **Thomas Schulte** of Berlin and **Christopher Grimes** of Santa Monica. The work's two shapely silver clouds, made with fiberglass covered in titanium alloy, hang from the ceiling in an all-white booth, surrounded by a series of gorgeously spare images, "Bird in Space Mach 10." These document a whimsical experiment in which the artist placed the form of Constantin Brâncuși's iconic sculpture in the US Air Force's hypervelocity wind tunnel.

At **Galerie Forsblom**, it's impossible to miss Jason Martin's "Behemoth," an enormous block of blackened cork hulking like a charred mausoleum. Yet the dark sculpture stands in counterpoint to the neon delights of a Peter Halley painting, a voluptuous self-portrait by Chantal Joffe, and a freaky sculpture by Tony Oursler featuring a devil's mask with a video eye, a witch's hat, and a video image of a nude woman prowling over a scorched moon.

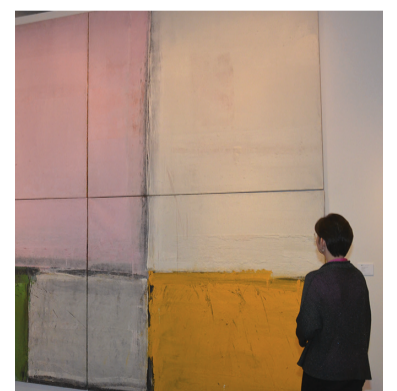
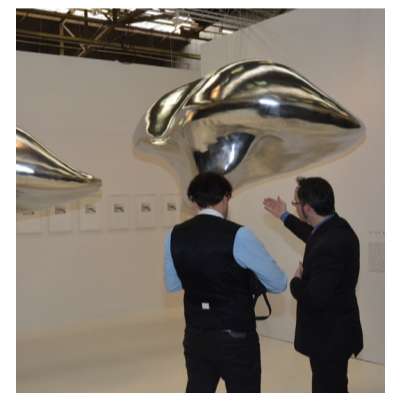
Still, nothing can match the outlandishness of Monica Cook's seated swine at **Postmasters Gallery**. Crafted from an array of materials, Cook's tusked pig boasts an open thorax in which one finds a piglet nibbling on internal grapes. Nearby, and guarded by male and female birds fashioned by Cook, hang William Powhida's "How To Be Ok with the Contemporary Art Market," a word painting with such helpful directives as "Temper your idealism," as well as a number of witty abstractions by David Diao.

Susanne Vielmetter Los Angeles Projects boasts two artists who are showing in the current Whitney Biennial: the collective My Barbarian and Shana Lutker, here with a white rope sculpture that begins on the floor and runs up on to the wall and an exquisite chrome piece that looks like a globe on tilted pedestal. These are joined by a fantastic group of oddly shaped charcoal drawing by Karl Haendel.

In this year's outstanding



Clockwise from top left: Double Fly Art Center's carnival-like installation at Space Station; Monica Cook's "Reno with Hoagie, Tenderfoot, Precious and Baby Corn," 2014, at Postmasters Gallery; Shana Lutker's "Russes," 2013, at Susanne Vielmetter Los Angeles Projects; Iñigo Manglano-Ovalle's "Storm Prototype II," 2011, at Thomas Schulte and Christopher Grimes; Conrad Marca-Relli's "A&B," 1959-81, at Hackett I Mill; Alfred Leslie's "Pink Square," 1957-60, at Hill Gallery; Serge Alain Nitegeka's "Barricade 1," 2014, at Marianne Boesky Gallery; Double Fly Art Center's installation at Space Station; Jason Martin's "Behemoth," 2012, at Galerie Forsblom



China Focus section, **Space Station** hosts a collective, the Double Fly Art Center, which is comprised of nine members ("double fly" is Chinese slang for a male-female-female threesome). They have transformed the booth into riotously fun carnival-like games that visitors can play for the chance to win prizes: throw hoops onto bagged gifts, pop a balloon with a dart. You can also enter the Double Fly Happiness Lottery.

The entire aisle-facing "front

room" at **Marianne Boesky Gallery** has been transformed by the South African artist Serge Alain Nitegeka into a black fence-like labyrinth on which unfinished boxes (recalling coffins) hang higgledy-piggledy. Navigate the maze into the back room and you will find a fine array of paintings on wood by Nitegeka that resemble flattened versions of the fencing you have just traversed.

Given the tonal starkness that presides at the fair, the color

bursts of Aiko Hachisuka's fabric sculptures at **Eleven Rivington** offer a revivifying respite. The artist is showing large vessels made of silkscreened clothing, which seem like the offspring of sofas that have mated with coffee mugs.

If silvery 3-D spectacle wins the day at Pier 92, lush paintings hold most of the walls over at the decidedly more apollonian Pier 94. At **Hackett I Mill**, a large, gold-hued abstraction by Jules Olitski shines like a sunburst on a several

equally big, and intricately textured, painted collages by Conrad Marca-Relli.

Indeed, as first generation Abstract Expressionist pictures now command stratospheric prices, their heirs have garnered increasing attention. **Hill Gallery** brings together several such key works, mammoth and imposingly beautiful pictures by Alfred Leslie, with nine diminutive pieces by the contemporary master John Walker. — DANIEL KUNITZ