

Art Show 2023

Maxwell Rabb | Nov 2, 2023



Installation view of P.P.O.W.'s booth at The Art Show, 2023. Courtesy of P.P.O.W.

On the heels of a bustling month of art fairs in London and Paris, the Art Dealers Association of America (ADAA) ushered in its 35th edition of the Art Show in New York. This year's fair, running from November 2nd to 5th at the historic Park Avenue Armory, features 78 ADAA member galleries and includes solo artist presentations.

During the fair's preview day, the atmosphere was electric, with notable personalities such as actor Tom Hanks, actress Laura Dern, singer Bruce Springsteen, writer Fran Lebowitz, and MoMA PS1 board member Agnes Gund among the notable attendees. In the fair aisles, amid a strong display of artworks, the ambiance struck a balance of grandeur and intimacy.

One striking feature of this year's edition is its noticeable emphasis on contemporary women artists, with several galleries foregrounding compelling works and visions. Notable presentations include P.P.O.W.'s showcase of the evocative sculptures of Ann Agee and Anat Ebgi's championing of the profound artistry of Faith Wilding. Peter Blum Gallery's showcase of Sonja Sekula is another notable standout, not only for the art itself but for the gallery's role in reviving the legacy of an artist who, for too long, remained overshadowed during the meteoric rise of her contemporaries.

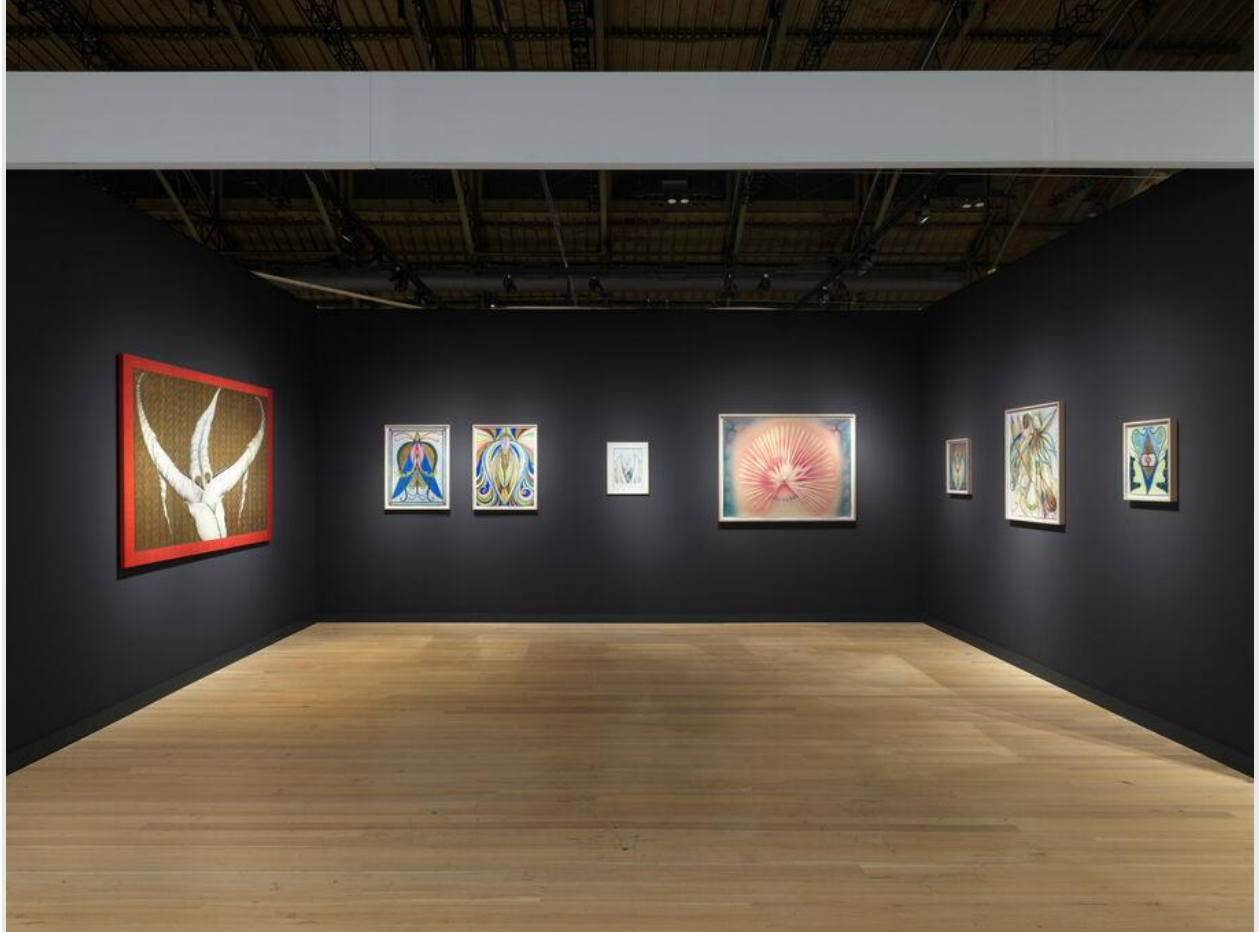
The Armory's aisles also featured leading blue-chip galleries such as Almine Rech, Marian Goodman, and Pace Gallery. Notable new ADAA members exhibiting included Perrotin, Shulamit Nazarian, and Eric Firestone Gallery.

Here, we present our picks of the 10 best booths from the fair.

Anat Ebgi

Booth A6

With works by Faith Wilding



Installation view of Anat Ebgi's booth at The Art Show, 2023. Photo by Dan Bradica. Courtesy of Anat Ebgi.

Anat Ebgi's solo presentation of works by Faith Wilding stuns. Embracing her role as a dedicated eco-feminist, Wilding reflects both the beauty and decline of nature, drawing deeply from the artistic traditions of her home country, Paraguay, and South America more broadly. Her pieces radiate a sense of spiritual vitality, enhanced by the vibrant colors and vivid detail of her work. By juxtaposing older creations from the '70s with new works from 2023, the L.A. gallery offers attendees a comprehensive journey through Wilding's expansive body of work.

A highlight of the booth is a work that is among the most evocative of the fair: *Birds of Paradise: Virgin Goddess* (1978), priced at \$225,000. This silk-enscenced work on paper illustrates a white, plant-like figure on a muted gold background. It fuses the artist's precise fascination with scientific illustration with enchanting visions of abstract floral forms—evoking a sensual and fantastical depiction of plant life. Like much of her work, the figure—through symmetries and contrasts—symbolizes transformation. Across this presentation, Wilding balances intensity with vulnerability. Her pieces are priced between \$18,000 and \$225,000.

P.P.O.W

Booth C16

With works by Ann Agee



Installation view of P.P.O.W.'s booth at The Art Show, 2023. Courtesy of P.P.O.W.

Tribeca gallery P.P.O.W crafted their booth to mirror the studio of the sculptor Ann Agee, and, within its confines, attendees find themselves immersed in a tableau of works by the renowned feminist artist. Her “Madonnas of the Girl Child” series, which was first presented by the gallery in 2021, reimagines the traditional Madonna and Christ child figure through a feminist lens. Originally a painter, Agee designs ceramics dynamically, with standout patterning on the Simple Crisscross Madonna and the Blue Pixelation Madonna (both 2023).

Each sculpture is stamped “Agee Manufacturing Co.” or “Agee MFG” to evoke a sense of industrial production merged with the artisanal care of a singular craftsperson. By focusing on factory production, Agee’s work stands as a monument against historically patriarchal modes of creation and religion.

“Since the late ‘90s, she’s been working with this conceit of thinking of herself and her studio practice as a kind of one-woman manufacturing company,” said Trey Hollis, senior director at P.P.O.W. “She calls these ‘Madonnas of the Girl Child,’ and she’s intentionally producing—thinking of herself as an advertising and factory production—feminist propaganda. She wants to create a world repopulated with girls who are invested with this kind of divine potential that the Christ child is having.”

Roberts Projects
Booth A25
With works by Lenz Geerk



Installation view of Roberts Projects's booth at The Art Show, 2023. Photo by Max Yawney. Courtesy of Roberts Projects.

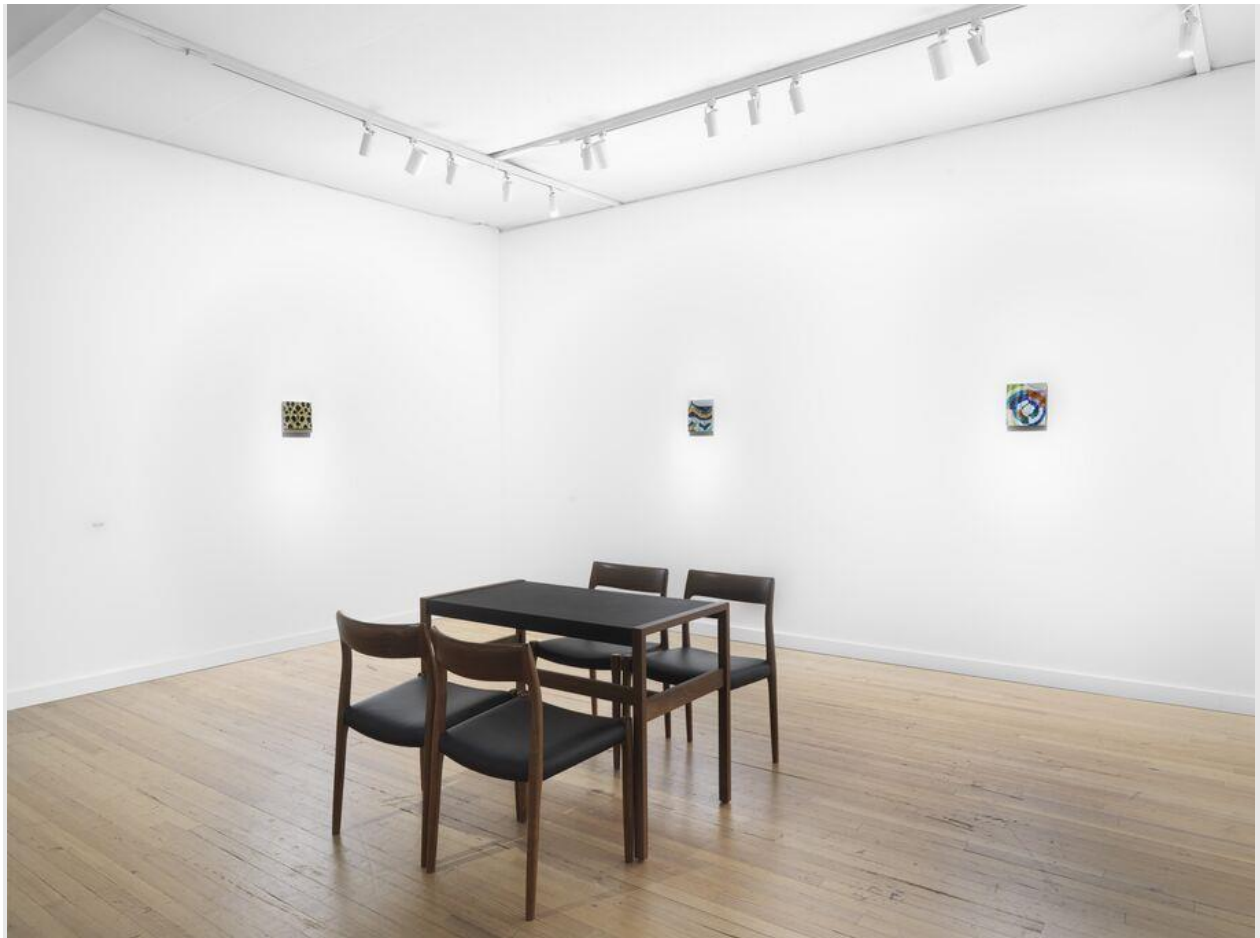
The figures in German painter Lenz Geerk's works often appear lost in contemplation or ensnared in ambiguous moments, occasionally turned away from the viewer and immersed in their own worlds. At Roberts Projects, Geerk's new works, such as *Tree Sitter* or *Badminton* (both 2023), lend themselves an air of introspection and uncertainty. "There are a lot of great portraitists out there right now, but it's really a very direct kind of portrait. These are more psychological," Bennett Roberts, co-owner of Roberts Projects, told Artsy.

Living and working in Düsseldorf, Germany, Geerk draws from a restrained palette. His acrylic paintings challenge viewers to decipher stories lurking beneath the surface. For instance, his painting *Eden* (2023) illustrates a muted peacock in the foreground with a desolate, burning home behind it. The emotionally charged painting indicates Geerk's contemplative and subtle gestures, but Roberts believes the artist's work is hopeful—a commentary on our diverted attention toward the world.

Garth Greenan Gallery

Booth B10

With works by Victoria Gitman



Installation view of Garth Greenan Gallery's booth at The Art Show, 2023. Courtesy of Garth Greenan Gallery.

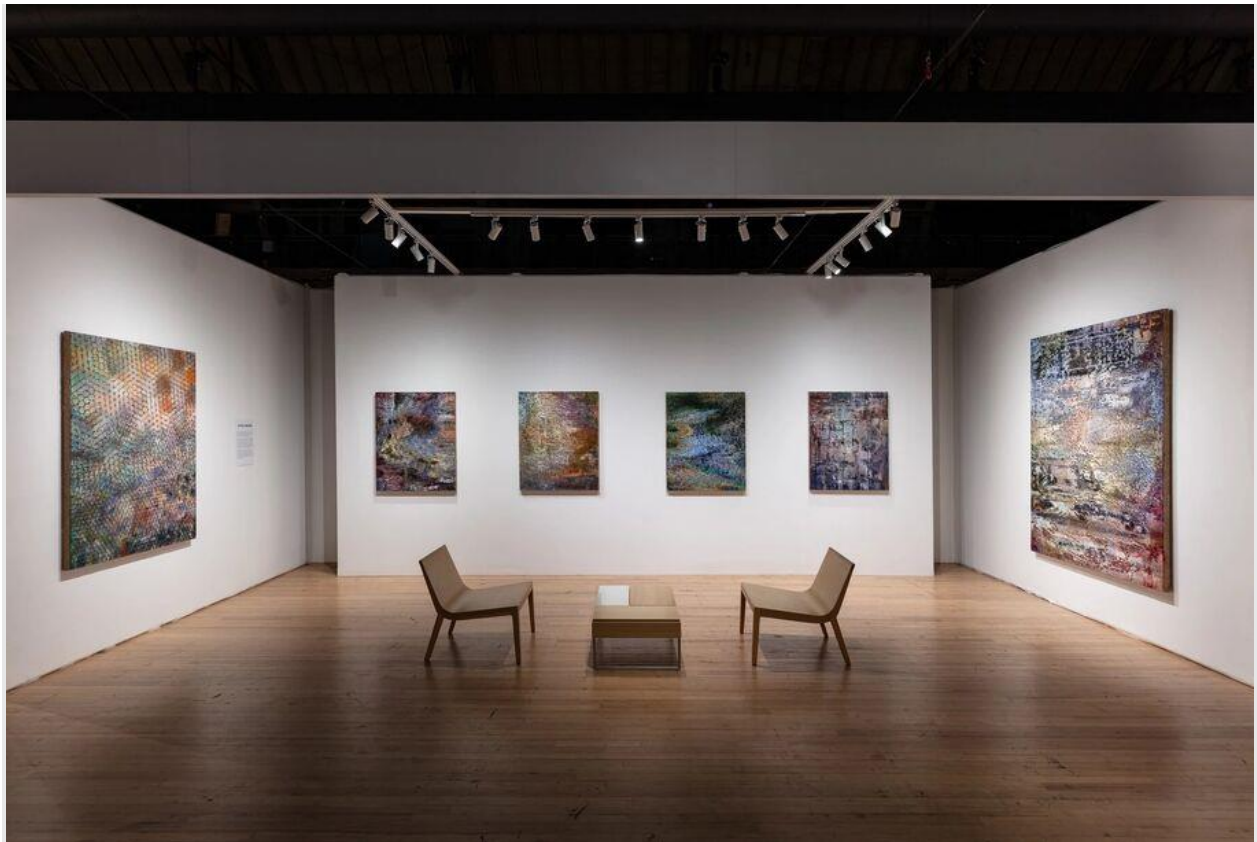
Garth Greenan Gallery's presentation of works by Victoria Gitman stands out with just four paintings on view. Despite this unassuming display, Gitman's small-scale works demand immediate attention for their meticulous details and palpable presence. Each painting required roughly four months of dedicated effort, and Gitman intimately captures sequined clothing from direct observation with both naturalistic and impressionistic precision. Blurring the lines between realism and abstraction, Gitman challenges viewers to question the boundaries of perception and the value of the overlooked in everyday life.

In *Untitled* (2023), the artist recreates a multicolored sequin pattern evocative of works by Sonia Delaunay. These contemporary paintings, reminiscent of her previous series on feminine accessories, oscillate between the mundane and the transcendent and challenge historical art conventions. In many ways, her work highlights the similarities between fashion and painting—illuminating the complex and dynamic creations in our everyday lives.

Hosfelt Gallery

Booth B9

With works by Jutta Haeckel



Installation view of Hosfelt Gallery's booth at The Art Show, 2023. Courtesy of Hosfelt Gallery.

Düsseldorf-based artist Jutta Haeckel is rethinking painting. Choosing jute—a robust, coarse material akin to burlap—as her canvas, she meticulously crafts artworks in unique ways. Instead of applying paint traditionally, the artist pushes pigments through the reverse side of her canvas, allowing them to extrude onto the visible front and creating a textured painting that plays with negative space. Additionally, she pulls threads from the canvas to allow viewers to see through the work onto the wall.

At Hosfelt Gallery's booth, attendees can view two large-scale paintings and four medium-sized works, each a testament to Haeckel's innovative techniques. Priced between \$22,000 and \$36,000, these works captivate with their detailed compositions. From afar, the intricacies in each piece reveal patterns inspired by Haeckel's observations.

In *Amunas I* (2023), the imagery echoes the scattered essence of digital remnants upon the canvas—revealing an interest in decay that is apparent across her work.

"It's a pattern from the real world," explained Dianne Dec, a partner at Hosfelt Gallery. "It could be molecular sorts of structures, mycelium networks, or satellite imagery."

Tibor de Nagy

Booth A8

With works by Susan Jane Walp



Installation view of Tibor de Nagy's booth at The Art Show, 2023. Courtesy of Tibor de Nagy.

Susan Jane Walp's small-scale still lifes, showcased at Tibor de Nagy's booth, capture domestic objects and fruit in balanced compositions with rich, fresco-like tones. Her work, while diminutive, presents a poignant insight into her philosophical upbringing in American Pragmatism, evoking connections to painters such as Edwin Dickinson. While her work exudes simplicity, Walp's paintings require deep attention from viewers, and those who invest the time are rewarded with intricate details and moments of reflective tranquility.

In her paintings, Walp's exceptional ability to portray nuanced light conditions breathes life into the paintings, as is evident in pieces like *Blueberries in Black Etruscan Cup with Xerox, Knife, Cork, and Two Bricks* and *Nuts in a Tin Bowl with Two Bricks* (both 2006). Each painting is a testament to discipline and detail. The paintings are priced at \$18,500, and an oil on paper is \$9,500.

Sperone Westwater

Booth A3

With works by Bertozzi & Casoni



Installation view of Sperone Westwater's booth at The Art Show, 2023. Courtesy of Sperone Westwater.

After meeting as students in Faenza, Italy, Giampaolo Bertozzi and Stefano Dal Monte Casoni joined forces to establish Bertozzi & Casoni, an artistic duo using ceramic sculptures to critique contemporary consumerism. At Sperone Westwater's booth, near the fair entrance, the Italian gallery presents 10 new works, priced between \$25,000 and \$65,000. These are intricately crafted, hyperrealistic ceramics filled with everyday objects that are often discarded, such as eggshells, matches, and paper cups.

The artists have stated that "the true essence of things can be found in decay, in everything that has been rejected, in junk, in rubbish. It is in decay where you can perceive true life, where you can see a human being's essence." Simultaneously, pieces like *Pop* (2021) juggle these profound themes with a touch of playfulness. Inside a ceramic Brillo box, viewers can find a pile of trash, itself made from vibrantly painted ceramics. Here, while peering into the box, viewers are confronted with disposal, but the artists hope that beauty can be found in these overlooked items.

Van Doren Waxter

Booth A21

With works by Vera Molnar, Stanley Whitney, Richard Diebenkorn, Hedda Sterne, Jack Tworkov, Max Bill, Alan Shields, and Rosemarie Beck



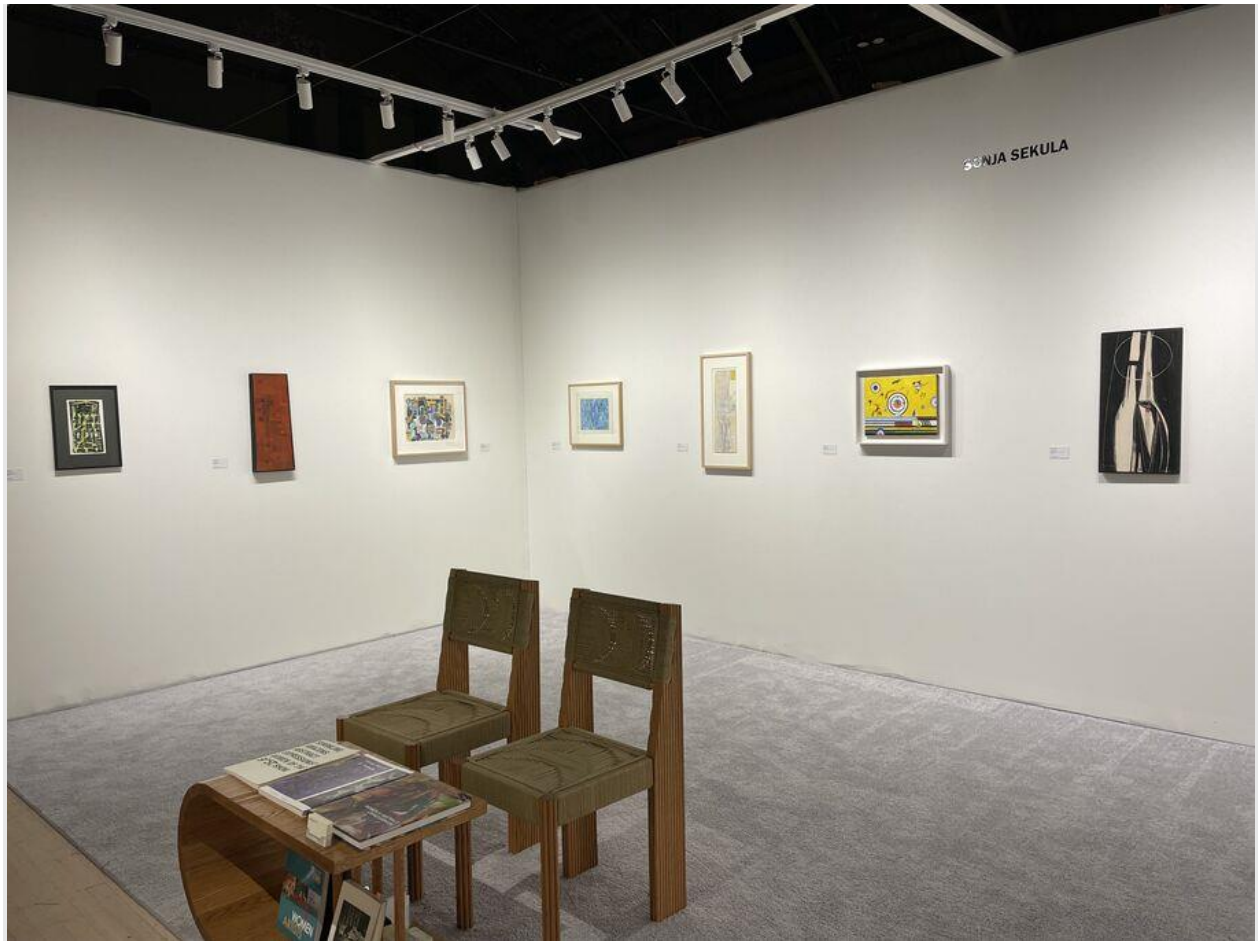
Installation view of Van Doren Waxter's booth at The Art Show, 2023. Courtesy of Van Doren Waxter.

On the Van Doren Waxter booth's left wall, Vera Molnar's *Carres Sur Fond Vert (25A)* (1970) instantly catches the eye. Molnar, in a style typical of her practice, crafted this piece with a methodological approach, setting specific rules for herself. Initially, she decided on a green backdrop and a predetermined palette. However, the creative process was also influenced by an element of chance. Molnar rolled a dice to determine the color and placement, creating a pixelated image across the canvas. Next to the painting is a sketch of her guidelines and the process. Together, the pieces are priced at \$120,000.

Molnar's work offers an entryway to Van Doren Waxter's tightly curated booth. The gallery surveys geometric abstractions and artists working within limitations, from Richard Diebenkorn to Max Bill. "All of this work was made by artists who used external systems in order to create the work that they were making," explained John van Doren, co-owner of the gallery.

Other pieces of particular interest are Rosemarie Beck's trio of textiles, including *Atalanta* (1983), adorning the right wall. At first, the works seem out of place with the rest of the exhibit, but her meticulous artmaking is thematically in sync. "This was a private practice that she had throughout her career of embroidery, and it's a mathematical approach to artmaking because you have to figure out where each of your stitches is going to go and design the art in advance," van Doren noted.

Peter Blum Gallery
Booth D9
With works by Sonja Sekula



Installation view of Peter Blum Gallery's booth at The Art Show, 2023. Courtesy of Peter Blum Gallery.

American Abstract Expressionist Sonja Sekula's first show was with Peggy Guggenheim's New York gallery in 1943. Then, for a decade, she showed with Betty Parsons. Her work bridges Surrealist tactics and geometric abstraction, and was frequently shown with the work of contemporaries such as Willem de Kooning and Lee Krasner. Since she passed away in 1963, however, Sekula's oeuvre has been underrecognized.

"She didn't have a prominent male artist figure propping up her career, like someone like Elaine de Kooning would have, for instance, so that was to her detriment," Kyle Connors, associate director of Peter Blum Gallery, told Artsy.

Peter Blum Gallery's solo booth of works by Sekula revitalizes and shines a spotlight on her remarkable yet overlooked contributions to the world of Abstract Expressionism. In doing so, the gallery hopes to position Sekula alongside her esteemed peers. Her works, like *Pour l'Animal Noir* (1945) and *Mon Cœur* (1948), range from \$12,000 to \$170,000.

Perrotin

Booth A23

With works by Claire Tabouret and Nathan Thelen



Installation view of Perrotin's booth at The Art Show, 2023. Courtesy of Perrotin.

For their inaugural appearance at the Art Show, Perrotin is presenting a joint booth featuring a collaboration between artist Claire Tabouret and Nathan Thelen. Tabouret, known for her paintings that explore identity transformation, collaborates with Thelen, a woodworker skilled in crafting from various types of timber.

Thelen's work, in the tradition of the Bauhaus movement, includes chairs featuring wood blocks carved by Tabouret. The three chairs are made from three distinct types of wood: Purple Heart, California Sycamore, and Black Walnut. Purple Heart Woman (2023) offers a naturally purplish color that is so vibrant it seems almost artificial. Each chair is built with a carved wood block on its back, also used to create a selection of works on paper—representative of the themes behind each artwork.

Another highlight of the showcase is Tabouret's figurative portrayal of Isabelle Eberhardt. She depicts the rebellious Swiss explorer from the 1870s in *The Wanderer*; *Dream (green)* (2023), a wall-mounted work on wood adorned by stained glass that foregrounds themes of shifting identity. In these works, Tabouret crafts a poignant metaphor for transient identity and vanishing presence. The pieces are priced between \$18,500 and \$68,000.

Maxwell Rabb

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