

Il Sole 24 ORE

The Discoveries of Independent and ADAA in New York

by Sara Dolfi Agostini
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To coincide with the Armory Show staged the week from February 28 to March 5 there are other contemporary art fairs equally relevant today in the New York exhibition scene, as ADAA and Independent. Art Dealers Association of America (ADAA) has existed since 1962 and has 180 members galleries, many New Yorkers, and 72 participated in this year's fair, located in the old Park Avenue Armory on the Upper East Side. The setting is intimate and elegant, it stands almost entirely monographs and works reflect a domestic and private sphere of collecting, with a majority of paintings, drawings and sculptures in small format.

Starting with the selection of assemblies Arman of 1960-70 presented by Sperone Westwater, that so expands its research on the Zero Group work, which the artist came through his friendship with Yves Klein. The works, on sale for \$ 85-235 thousand, offer the opportunity to discover an artist still undervalued in a period of great creative ferment and among the most popular in the history of the twentieth century. Other galleries have taken the opportunity to show new works: the case of Tanya Bonakdar Gallery, who dedicated booth at the "exercises of perception" of reality by Olafur Eliasson, including a cubic concrete sculpture carved from ice and water colors obtained by mixing the same ice on paper. The artist at auction sells in dollars 100-500 thousand with the exception of a sculpture sold in 2007 for \$ 1.5 million.

But the most visually powerful work of the whole fair is a new photographic triptych in large Canadian Rodney Graham at \$ 650 thousand from 303 Gallery, inaugurating an exhibition on April 20 the same period of the staff at the Baltic Centre in New Castle. Antiquarian entitled *Sleeping in His Shop* (2017), the work, the artist dressing ironically the role of an antiquarian in an ecosystem of objects from numerous historical and artistic references, some of own production, including small paintings also in the stand gallery at 15 thousand dollars.

For Independent, however, it inaugurated on Thursday the Spring Studios Tribeca and now in its eighth edition, the galleries are only 50, but they represent 20 different countries and many non-American artists. Many even here surprises and unpublished, as the *The Approach London*, which offered a group of recent works of the artists represented with a focus on the presence - absence of the body in the artwork. A stand that alone is worth the visit to the fair, among the silhouettes of John Stezaker the series *Untitled (Africa)*, by 9 thousand pounds collage, anthropomorphic shadows in archival landscapes Lisa Oppenheim, to \$ 20 thousand, saturated images taken from magazines and newspapers Evren Tekinoktay, from \$ 2,000, and two architectural structures of Magali Reus, 48 thousand pounds, produced on the occasion of the staff at the Stedelijk Museum in Amsterdam.

Among the monographic presentations, impressive and current affairs in the stand David Lewis of New York is the photographic series of *Travel Posters* by Barbara Bloom, originally built for the exhibition curated by Kasper König WestKunst in Cologne in 1981 in the era of terrorist psychosis. The posters, reprinted in 2017 in anticipation of the exhibition dell'Hirshhorn Museum in Washington DC dedicated to the 80 of next year, is an edition of 10 and sold at \$ 10 thousand each, or as installation in 75 thousand. Finally, at the stand of the New York Lehmann Maupin Patrick Van Caeckenbergh he made his debut with an installation of hundreds of glass bells positioned one inside the other on industrial shelves mirroring and memory drawings of majestic trees, evoking a magical dimension of 'art. The works, at prices from 15 thousand euro up, have a taste of the artist's exhibition at the Museum of Fine Arts in Ghent this autumn.

Original article:

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