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ART & DESIGN | ART REVIEW

ADAA: A Fair to Remember Starts a Month of Art Show Madness

By **ROBERTA SMITH** MARCH 1, 2018



Opening day of The Art Show in the Park Avenue Armory, with more than 70 dealers of modern and contemporary art. Credit Joshua Bright for The New York Times

The ADAA Art Show has made a smart move, scheduling its annual occupation of the Park Avenue Armory a week before the March Madness of New York's art fairs. Those who give it their undivided attention, without pressure of competing events, will be richly rewarded. This year's incarnation is the 30th gathering organized by the Art Dealers Association of America and it overflows with interesting material, new and not, in solo and group presentations. Herewith, some tips to help you navigate your way.

The New New



Casey Kaplan gallery presents work by Jonathan Gardner, who “continues to cultivate his stylized figurative painting, in beautiful colors and multiple spatial shifts.” Credit Joshua Bright for The New York Times

The latest work by several artists shines in solo shows. At **Casey Kaplan** Jonathan Gardner continues to cultivate his stylized figurative, still life and landscape painting, in beautiful colors and multiple spatial shifts. He could be our Fernand Léger. At **David Nolan** the artist Wardell Milan reprises his recent breakthrough into panoramic, subtly dystopian paintings of figures in gardens, building on his drawing skill with color, collage and a touches of Cubism. At **Van Doren Waxter**, Jackie Saccoccio’s latest abstractions effervesce more than ever with dots and carefully directed drips, suggesting windows onto worlds of atomized color. **Marian Goodman** is showing the exquisitely pastel pods of the sculptor Nairy Baghramian, each fastened to the floor or wall by a black stem, creating a delicious distortion of scale. **Sperone Westwater** is spotlighting the work of Otto Piene (1928-2014), a founder of Germany’s Zero group, who made his minimalist forms in glamorous glazed ceramic during his last years.

The New Old

Several galleries have solo shows of older material often never seen before (or not lately). In three instances works from the 1960s or ’70s underscore the achievements of distinguished female artists. **Anglim Gilbert** has an extraordinary trove of mostly delicate drawings of women’s bodies by the pioneering Lynn Hershman Leeson; all were discovered when the artist recently moved house. At **Paul Kasmin**: Jane Freilicher’s silken paintings of self-possessed nudes add stunningly to her excursions still life

and landscape. **Fergus McCaffrey** has brought back a series of painting-reliefs by the Italian artist Carol Rama from her recent show at the New Museum, where their truth-to-materials toughness was sometimes lost in the sexual extravagance of her watercolors and etchings.



Nudes by Jane Freilicher at the Paul Kasmin Gallery's booth. Credit Joshua Bright for The New York Times

One of the standouts in this group is **Hirschl & Adler's** tribute to Frank Walter, the polymorphous, self-taught Antiguan genius — painter, sculptor, composer, writer — included in Antigua and Barbuda's inaugural participation in the 2017 Venice Biennale. This display touches all bases and includes a family tree, with the artist tracing his ancestry back to Charlemagne. Other don't-miss moments include, at **Washburn**, some newly discovered drawings by Myron Stout from the early '50s showing Provincetown dunes and trees in quick jagged lines. **Pavel Zoubok** is showing little-known collages from the late 1950s and early '60s by the American expatriate painter Janice Biala (1903-2000) that ambitiously conjure Abstract Expressionist gestures in collages incorporating cut paper.

At **Alexander Gray**, Harmony Hammond's prescient Weave paintings of the mid-1970s add a subversive domestic twist to the modernist monochrome. And three dealers present distinctive abstract paintings from the late 1980s and early '90s: at **Michael Rosenfeld**, William T. Williams achieves the colors of Byzantine icons and the solidity of fortress walls; at **Lelong**, the fiery compositions of Mildred Thompson (1936-2003) spin Kandinsky toward still-unknown galaxies; and at **Peter Freeman**, Mel Bochner's early post-conceptual forays into (shaped) painting build intensity with jousting, improvised lines, rather than — as currently — with words.



Milton Avery's "Birds by Stormy Sea," 1963, presented by Menconi + Schoelkopf at the Park Avenue Armory. Credit Joshua Bright for The New York Times

American Modernism

This year's most plentiful American modernists include Marsden Hartley, Milton Avery, Oscar Bluemner and Charles Burchfield. Start with one of the show's stars: Hartley's magnificent 1932 Mexican landscape, "Lost Country — Petrified Sand Hills" at **Menconi + Schoelkopf**; its ochre hills, blue sky and white clouds have the simple force of a bull's-eye. Additional works by these masters await at **Meredith Ward Fine Art**, **Donald Morris** and **Yares Art**, whose all-Avery display starts with a view of white waves and azure ocean that registers even from a distance.

Bluemner's prismatic red barns abound, but some may prefer a gentle watercolor of a red cabin at **Debra Force**. Also here, Man Ray's 1925 "Still Life With Banjo" shows the touchingly awkward searcher who preceded the suave Surrealist. **Thomas Colville's** packed display offers a small unusual Charles Burchfield watercolor, nature in Japonisme mode. The **James Reinish** booth is blanketed with works by artists exhibited by Alfred Stieglitz, including his own photographs, a small, excellent, nearly abstract nocturne by Georgia O'Keeffe and a 1908 tribute to Cezanne's bathers by Abraham Walkowitz. **Hirschl & Adler's** tribute to the Museum of Modern Art's 1943 exhibition "American Realists and Magic Realists" is dotted with forgotten names, recalling the museum's laissez-faire beginnings. Also here: a snapshot-size watercolor of farm buildings by Charles Sheeler that is perfection.



Marsden Hartley's "Lost Country — Petrified Sand Hills," 1932, presented by Menconi + Schoelkopf gallery. Credit Joshua Bright for The New York Times

Mexican and Latin American art are represented at **Mary-Anne Martin**, with an enchanting display of Gunther Gerzso's ink caricatures, Diego Rivera's studies of artworks in European museums and Leonora Carrington's studies of heads, mostly, in wispy pencil. And at **Sicardi | Ayers | Bacino** you'll find a riveting Op Art painting by Carlos Cruz-Diez of Venezuela from 1974, and, by the Brazilian Hélio Oiticica, a tribute to Jean Arp's dropped-paper collages exquisitely rendered in gouache on cardboard.

Less Is More

Some stalls, with their sparse displays, provide welcome rest for the eyes. At **Matthew Marks** the offerings include a tiny collage by Ellsworth Kelly, a suite of prints by Terry Winters, a vivid gouache by Anne Truitt and, from Martin Puryear, a 2009 bronze head whose subtle shape and reticent features retain the textures of the original carved wood. At **Bortolami**, four sculptures by Ann Veronica Janssens keep things minimal and light — one is an iridescent leaning piece made from two sheets of shatterproof glass and some cellophane. (Don't try this at home.)



Pieces by Ann Veronica Janssens in the Bortolami booth at The Art Show keep things minimal and light. Credit Joshua Bright for The New York Times

Other booths have single works that are so compelling it's hard to look at anything else. A 1960 untitled Tony Smith painting of a curling geometric presence in red and dusty pink on black is commanding at **Pace**. At **Galerie St. Etienne**, Max Beckmann's nearly life-size "Portrait of Irma Simon" (1924) overpowers. **Jonathan Boos** offers a big 1962 abstraction in black and white on green by Charles Green Shaw, one of the trust-funded Park Avenue Cubists, that is a startling surprise.

More Is More



At the booth of the 303 Gallery, a solo exhibition of new and older works by Mary Heilmann includes paintings, glazed ceramics and an arrangement of furniture. Credit Joshua Bright for The New York Times

You don't expect sensory overload from Chelsea types. Nonetheless, the **303 Gallery** gave the multi-dexterous Mary Heilmann the run of its booth, filled with her ceramics, furniture and paintings in tones of red and pink. **Luhring Augustine** has a terrific group show of sculptures by artists including Lygia Clark, Rachel Whiteread and Christopher Wool spread across two tall tables. And **David Zwirner** continues its 25th-anniversary celebration with a floor-to-ceiling, something-for-everyone hang of works by 50 artists. Among many notable efforts is Josh Smith's festive depiction of Death — in an ornamented frame that borders on the living end.

Further Looking

Another batch of small fine drawings, these by the Sudanese artist Ibrahim El-Salahi, commands the back wall at **Salon 94**. In a two-artist show at **Locks Gallery**, Joseph Cornell overshadows Thomas Chimes, but don't miss the latter's small fine paintings, including one based on the famous photograph of Marcel Duchamp as Adam, in fig-leaf and wristwatch. **Peter Blum** is showcasing the poignant photographs of everyday life taken by the French avant-garde filmmaker Chris Marker in North Korea in 1957, as the country was sealing itself off from the world.