

10 Highlights of the ADAA Art Show

BY RACHEL CORBETT | MARCH 01, 2017



[View Slideshow](#)
(/photo-galleries/
/an-overview-of-the-
adaa-art-show-2017)

Rodney Graham's "Antiquarian Sleeping in His Shop," 2017, at 303 Gallery
(Rachel Corbett)

RELATED

- ARTISTS
- [Alighiero e Boetti \(/artist/124291/overview\)](#)
 - [Auguste Rodin \(/artist/125160/overview\)](#)

The Art Dealers Association of America (ADAA) Art Show always provides one of the more pleasant viewer experiences during New York's Armory Week. The annual gala opening, held this past Tuesday evening at the Park Avenue Armory, is an event known for its good food, uncrowded browsing, and exceptional art

Egon Schiele (/artist/125120/overview)

Jackson Pollock (/artist/359945/overview)

Stuart Davis (/artist/360811/overview)

from historical and contemporary periods alike. We rounded up a few of our favorite sightings from the fair.

Joyce Pensato, *Spiderman With Chair, 1976*, at Petzel



The roots of Pensato's fascination with superheroes and cartoon stars are visible in her solo booth at Petzel. The artist herself was on hand to explain why two drawings she made of

Spiderman in the 1970s are not like the others. She drew them as a student at the New York Studio School, which emphasized figures and still lifes — hence the chair that appears behind her crouching Spiderman — but she was more interested in the superheroes and pop culture imagery she encountered outside of class. After six years the school finally kicked her out and, she says, she was OK with that.

Jackson Pollock (/artists/jackson-pollock-3742), *Untitled, c. 1943*, at Washburn Gallery

In the decade after he finished art school, Pollock did what many young artists of his generation had to do: confront the looming legacy of Picasso. The drawings from this period are clear attempts to understand Cubist composition (specifically, it seems in this case, that of *Guernica*) before he was able to move on to his own unique style.

Tamuna Sirbiladze, *Simpson, 2015*, at James Fuentes

The Georgian artist and widow of Franz West seemed to just be getting her big break in New York when she passed away last year at age 45. It was a nice surprise to see her confident scrawl and cleverly balanced oil-stick canvases on view at this booth, which she shares with artist Noam Rappaport.

Stuart Davis (/artists/stuart-davis-5468), *Final Study For Radio City Music Hall Mural, 1932*

This study for the artist's jazzy ode to the masculine arts — smoking, shaving, sailing — is very close to the final mural he painted in the men's lounge of Radio City Music Hall, which was titled (to Davis's chagrin) *Men Without Women*.

Auguste Rodin (/artists/4361-auguste-rodin), *Meditation, conceived in 1885*

The circular and contrapposto form of this muse is typical for the great sculptor, who originally intended the work to appear in his monumental *Gates of Hell* doorway. But like many of the figures he condemned to that fate, Rodin also enlarged this *Meditation* as a standalone bronze.

Betty Tompkins, *Fuck Painting #4*, 1972, at PPOW

After decades of neglect, we're happy to see the ongoing celebration of Betty Tompkins's closely-cropped "Fuck Paintings." Now more than ever the art world needs its own aesthetic of "crassness" to combat our new era of vulgarity, trafficked by President Trump to achieve darker ends, like building a "big, beautiful wall" and grabbing women "by the pussy."

Egon Schiele (/artists/egon-schiele-4280), *Standing Woman in Green Shirt*, 1914, at Galerie St. Etienne

Disheartened and wounded after his month in prison, the Viennese Expressionist was just beginning to pick himself back up and accept new portrait commissions around the time he created this gouache, which was the same year he painted his famous portrait of society woman Friederike Beer.

Norman Lewis, *Night Walk #2*, 1956, at Michael Rosenfeld Gallery

There is something almost hair-raising about Lewis's long vertical night scenes, though his stay in placid Locust Valley, New York, during the 1950s probably inspired them. Such is the feeling throughout much of the artist's work, which is alternately euphoric and ominous, and perhaps fitting for an artist who is widely considered the lone African-American to reach the top ranks of the overwhelmingly white Abstract Expressionist movement.

Alighiero e Boetti (/artists/alighiero-e-boetti-182), *Ghise (Boetti)*, 1956, at Peter Freeman

An unusual work by the Italian master of Arte Povera is an early example of the artist's "twinning" of his persona, in which he added an *e* ("and") between his first and last names and, in this case, etched "Boetti" twice onto two sheets of cast iron.

Rodney Graham, *Antiquarian Sleeping in His Shop*, 2017, at 303 Gallery

The 68-year-old British artist injects a bit of humor into the fair with one of his playful explorations of aging: a giant light-box portrait of the artist sleeping on a couch.

Click [here](http://www.blouinartinfo.com/photo-galleries/adaa-art-show-0) (<http://www.blouinartinfo.com/photo-galleries/adaa-art-show-0>) to see a slideshow of these works and many others at the ADAA Art Show.

View Slideshow (/photo-galleries/an-overview-of-the-adaa-art-show-2017)



(/#facebook)



(/#twitter)



(/#pinterest)





Norman Lewis, *Night Walk #2*, 1956, at Michael Rosenfeld Gallery

There is something almost hair-raising about Lewis's long vertical night scenes, though his stay in placid Locust Valley, New York, during the 1950s probably inspired them. Such is the feeling throughout much of the artist's work, which is alternately euphoric and ominous, and perhaps fitting for an artist who is widely considered the lone African-American to reach the top ranks of the overwhelmingly white Abstract Expressionist movement.

RELATED

ARTICLE [10 Highlights of the ADAA Art Show](#)
