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At the ADAA Art Show, dealers make the case for under-appreciated bodies of work by beloved artists

The fair, which coincides with the Art Dealers Association of America's 60th anniversary, remains an elegant showcase for under-exposed bodies of work by familiar names, among other discoveries

BY: Justin Kamp
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The Art Dealers Association of America (ADAA) is celebrating its 60th anniversary during its annual Art Show fair, which opened at the Park Avenue Armory for a VIP benefit preview on 2 November. The fair's nearly 80 exhibitors were eager to connect with the especially curious and in-the-know collectors at the preview, talking up their tightly-curated stands of new or historically underseen work.

Presentations at the fair this year tend to push at the edges of figuration, with many stands presenting woozy, biomorphic figures, funky geometric compositions or some combination thereof. Almine Rech's stand, for instance, shows fiery new paintings by Zio Ziegler, who mines a Cubist-inflected visual language to produce imposing, blocky compositions that immediately catch the eye. The booth is Ziegler's first major presentation with the gallery, according to senior director Ethan Buchsbaum, and serves as a precursor to Ziegler's solo show with the gallery in September 2023. It appeared promising: the works, which were priced between \$30,000 and \$60,000, had sold out by the end of the benefit preview.

New York dealer Garth Greenan is showing what he calls a "jewel-box presentation" of Gladys Nilsson works that capture the full range of the renowned Chicago Imagist's explosive style. A number of silver-ink works on black paper, selling for between \$100,000 and \$175,000, pair with a large, brightly-rendered diptych, held on reserve, that features a patchwork of flora, fauna and other vaguely biomorphic shapes. Greenan says he conceived the stand as an argument in favour of enshrining Nilsson—who has still not received a museum retrospective—in the contemporary art canon. "It's such a taste-y fair," he says, emphasising visitors' level of curatorial and critical curiosity, which rewards historical presentations as much as those by new, emerging artists.



Installation view of Susan Inglett Gallery's stand at the 2022 ADAA Art Show, featuring works by Wilmer Wilson IV, Courtesy Susan Inglett Gallery, New York