

Schwendener, Martha, "The Independent, More Inclusive Than Ever," *The New York Times*, 11 May 2023.

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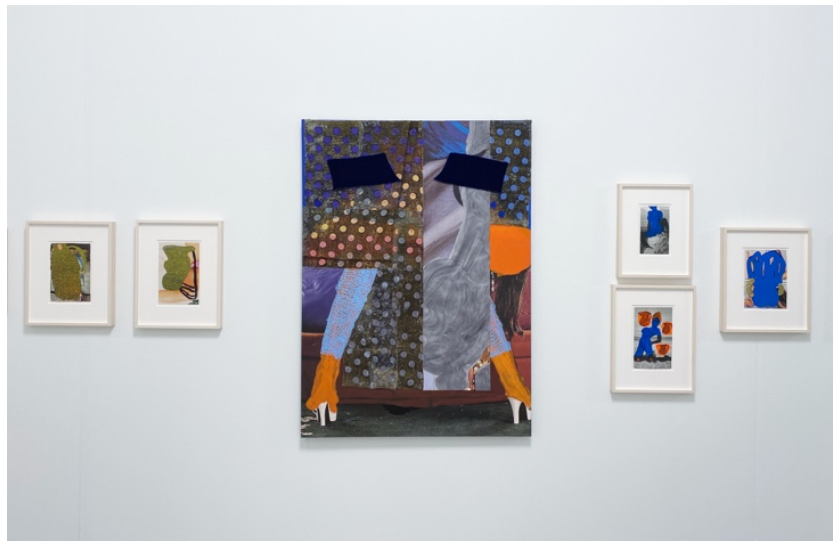
ART FAIR REVIEW

The Independent, More Inclusive Than Ever

Important lessons absorbed from cultural upheavals have translated into a more thoughtful fair around issues of representation.

If you were holding your breath for another art fair filled to the steel-girder ceilings with contemporary painting, you can let go. The [Independent](#), the local-brand fair that features art ranging from emerging to the radical old-guard, is not it. The current edition at Spring Studios in TriBeCa, which opens to the public Friday, includes 69 exhibitors from 11 countries, lots of photography and ephemera, idiosyncratic installations, and career resets — and yes, a healthy dose of painting.

You do feel a shift here, though. This fair feels more thoughtful, even reflective. Artists of color are celebrated and several presentations focus on older artists, trying to refine old narratives and biases. Here are some of the booths and tendencies that caught my eye.



Works by Beverly Semmes in the Susan Inglett/Specific Object booth, some of which include her paintings over pornography. Credit...Jeenah Moon for The New York Times

Several artists here are well represented in museums, art history books and beyond. But the freewheeling art fair expands our understanding of their origins. The exhibition at [Specific Object and Susan Inglett \(Booth J. 5\)](#), titled "An Assault on American Prudery," showcases objects by [Yayoi Kusama](#), [Lynda Benglis](#), and [Beverly Semmes](#) — all of whom hijacked sexuality and representations of the female body in the 1960s and '70s. At the Independent, you can see rare handmade T-shirts from Benglis's Artforum project, images from Kusama's brief nude-photography-studio project and Semmes's pictures made by painting over pornography.