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The New York Times

The Art Show Highlights Masters — and Artists Under the Radar

The Art Dealers Association of America fair at the Park Avenue Armory offers 78 international galleries with blue-chip booths, along with artisans rescued from the margins.



Installation view of the Tina Kim Gallery booth at The Art Show at Park Avenue Armory, displaying work by the Japanese sculptor Minoru Niizuma and the Korean painter Kim Tschang-Yeul. Credit...Hyunjung Rhee/Tina Kim Gallery

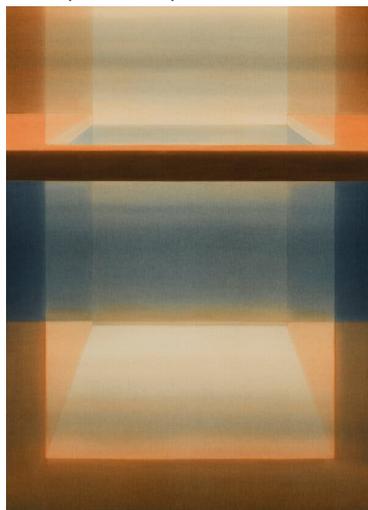
By Martha Schwendener

Nov. 2, 2023

The world is in tumult but for the moment, the business of art marches on. Artists go to their studios, museums keep their doors open and art critics try to make sense of it all. Meanwhile, the Art Dealers Association of America (ADAA), a members-only organization known for its blue-chip brands, has assembled for its annual fair.

The 35th edition of [The Art Show](#) at the Park Avenue Armory offers up 78 galleries and 57 solo presentations. All proceeds from admissions go to the [Henry Street Settlement](#). The quality of artwork here is high: smart, well made, innovative. There are very strong showings here by well-regarded artists like [Hope Gangloff](#), [Julie Heffernan](#), [Sheila Hicks](#), [Kurt Kauper](#), [Pieter Schoolwerth](#) and [Tavares Strachan](#) — even watercolors by the famed, gender-bending 19th-century author [George Sand](#). What the Art Show demonstrates, however, is the fleet-footed ability of contemporary galleries — compared with larger or besieged institutions — to ferret out lesser-known artists and showcase them in compact, distinctive displays. This edition of the fair really shines in highlighting under-the-radar masters, often women and Black artists. (For more of a design and antiques focus, visit this Armory next week for the [Salon Art + Design](#) fair.) Here are a handful of booths that particularly snagged my attention.

Total (Booth D18)



Lauretta Vinciarelli's "Intimate Distances VI," 2002, watercolor on paper. Credit...via Total

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The Italian-born artist and architect [Lauretta Vinciarelli](#) (1943-2011) was, for a time, the partner of the minimalist sculptor and Marfa, Texas, settler [Donald Judd](#) — a pairing that may have overshadowed her own career. Through exhibitions and publications, the gallerist [David Totah](#) has labored to highlight Vinciarelli's artistic contributions. Primary among them are her luminous watercolors, which look like photographs or even holograms from a distance. The works on paper are from late in Vinciarelli's career and inspired by her spiritual leanings and writings related to Tibetan Buddhism.

Luxembourg + Co. (Booth D26)



Sue Fuller's "String Composition #319," 1964, Lucite and polypropylene thread. Credit...Richard Ivey

Fiber art is getting copious attention these days, but [Sue Fuller](#) (1914-2006) had a niche of her own. Fuller studied with Hans Hofmann and Josef Albers, and made a promising start in printmaking in the 1940s, as well as working as an educator at the Museum of Modern Art. She left the print sector to strike out in a more unusual direction. Working with cotton and later nylon thread, she created tensile compositions that occupy a zone somewhere between weaving and abstract painting. Intricate and rigorous "String Compositions" from the mid-60s to the mid-70s are at [Luxembourg + Co.](#), mounted in frames or Lucite display cases.

James Cohan (Booth A18)



Kathy Butterly's "Oasis," 2022; porcelain, earthenware and glaze. Credit...via Kathy Butterly and James Cohan, New York

[Kathy Butterly](#) is hardly unknown. In fact, she's one of the masters in the field of ceramics. It's rare to see this much of her work on display, though, and this is a stellar lineup at [James Cohan](#). Using a slip-cast mold of a singular vessel, Butterly shapes and glazes each one into a unique universe of color, shape and sheen. Butterly has also begun to make geometric bases for the works. Given that ceramics are often seen as the underdog to "sculpture" (as if such a distinction is even interesting anymore), the mini-pedestals seem like a dig at the long history of sculpture and its attempts to elevate itself above the world of ceramic cups, saucers and vessels.