

March 9, 2018
print

THE NEW YORK TIMES, FRIDAY, MARCH 9, 2018

WILL HEINRICH | ART REVIEW

The Don't-Misses at Two Art Fairs

What to see at events held by the Independent and the New Art Dealers Alliance.

IF, LIKE ME, you find the full-tilt art fairs a little overwhelming, the formally ambitious but modestly scaled Independent is a godsend. With just 54 exhibits, many of them solo presentations, arranged over four spacious floors at Spring Studios in TriBeCa, it's like a leisurely all-star game: It's not exactly representative of the year in art, perhaps, but it feels as if it ought to be.

Black and white is in vogue, from the fair co-founder Elizabeth Dee's presentation of Carl Ostendarp's cheerful paintings of the existential void (fifth floor, Booth 22) to Canada gallery's extraordinary onslaught of inky drawings and ceramics by Elisabeth Kley (sixth floor, 20). A London dealer, The Sunday Painter, is making its fair debut with Cynthia Daignault's attempt to capture the American century in a series of small, gray-tone oils (first floor, 5).

But explosive color is in evidence, too, from exuberant drawings and paintings by Derrick Alexis Coard and Gerasimos Floratos at White Columns (seventh floor, 1) to Clearing's show of vivid abstractions painted on small plywood handball courts by Harold Ancart (sixth floor, 10). And outsider art is well represented, with highlights including Leopold Strobl's colored-pencil drawings of pretty landscapes interrupted by ominous mountains of shadow, at Ricco/Maresca, and Kerry Schuss's show of wild sunlit scenes by Aaron Birnbaum (fifth floor, 8).