

3 0 Y E A R S

TO BENEFIT **HENRY STREET SETTLEMENT**

THE

ORGANIZED BY **ART DEALERS ASSOCIATION OF AMERICA**

ART

FEBRUARY 28–MARCH 4, 2018; GALA PREVIEW FEBRUARY 27

SHOW

PARK AVENUE ARMORY AT 67TH STREET, NEW YORK CITY

MEDIA MATERIALS



**HENRY STREET
SETTLEMENT**



THE ART SHOW **30** YEARS

**ART DEALERS
ASSOCIATION OF AMERICA**

205 Lexington Avenue, Suite #901
New York, NY 10016

adaa@artdealers.org

www.artdealers.org

tel: 212.488.5550

fax: 646.688.6809

f t i g b

#TheArtShowNYC

The ADAA Announces Program Highlights for the 30th Annual Edition of The Art Show, February 28–March 4, 2018

The Art Show 2018 Celebrates Three Decades of Partnership Between the ADAA, Henry Street Settlement, and the Park Avenue Armory

Eleven Galleries from the Founding 1989 Fair and Many First-time Exhibitors to Showcase Ambitious Solo Shows, Curated Group Presentations, and Never-Before-Seen Works

The full press kit and hi-res images are available at: bit.ly/2EVIOWJ

New York, January 17, 2018—The Art Dealers Association of America (ADAA) today announced additional program highlights of the 30th edition of The Art Show, the nation's longest-running and most respected art fair. Open to the public **February 28–March 4, 2018**, The Art Show 2018 marks an unprecedented three decades of partnership between three major cultural organizations, the **ADAA**, the venerable community nonprofit **Henry Street Settlement** and New York City's foremost cross-disciplinary cultural institution, the **Park Avenue Armory**. Since the fair's inception, The Art Show has raised nearly \$30 million for Henry Street Settlement through fair admission and proceeds from the annual **Gala Preview**, which kicks off this year's fair on **February 27**. **AXA Art Americas Corporation**, the world's premier insurance specialist for art and collections, continues its decade-long support of the ADAA and serves for the seventh year as Lead Partner of The Art Show.

Organized by the ADAA, a nonprofit membership organization of art dealers across the country, The Art Show 2018 welcomes eleven returning galleries from the first fair in 1989, as well as many first-time exhibitors presenting ambitious solo shows, curated group presentations and never-before-seen works. To celebrate this landmark edition, acclaimed ink artist **Wang Dongling** will create new abstract calligraphy work during a public performance on **Wednesday, February 28, at 5:30 p.m.** in association with his Chambers Fine Art presentation at The Art Show. For the fair's annual keynote public program, the ADAA is pleased to welcome AXA Art Americas Corporation President and CEO **Christiane Fischer** to discuss the rich afterlives of damaged art. The free program, titled "The Value of 'Dead' Art: Afterlives of Damaged Works," will take place at the Park Avenue Armory on **Thursday, March 1, at 6:00 p.m.**

"A visionary group of ADAA gallerists came together in 1989 to create The Art Show, aiming to engage the public with the caliber of art and ideals represented by exemplary galleries and our profession. Now the nation's longest-running art fair, The Art Show has been an anchor of the New York cultural landscape ever since," said **Adam Sheffer, ADAA President and Cheim & Read Partner and Sales Director**. "We are so proud of the ADAA's lasting commitment to support a local philanthropic cause through our partnership with Henry Street Settlement—a testament to the contributions of art galleries to the greater cultural community."

ADAA Member Presentations at The Art Show 2018

The Art Show's 72 presentations were selected from ADAA member galleries across the country, providing audiences with high-quality presentations of works from the 19th century through today, by artists of a variety of genres, practices, and national and international origin. The 2018 edition will feature eleven members who participated in the fair's first edition in 1989: **Berggruen Gallery** (San Francisco), **Maxwell Davidson Gallery** (New York), **James Goodman Gallery** (New York), **Hirschl & Adler Modern** (New York), **Krakow Witkin Gallery** (Boston), **Jeffrey H. Loria & Co., Inc.** (New York), **Mary-Anne Martin | Fine Art** (New York), **Barbara Mathes Gallery** (New York), **Menconi + Schoelkopf Fine Art, LLC** (New York), **Donald Morris Gallery, Inc.** (Birmingham & New York), and **Pace Prints & Pace Primitive** (New York). This year's fair also welcomes several first-time exhibitors: the New York galleries **Jonathan Boos**, **Chambers Fine Art**, **Danziger Gallery**, and **Maccarone**, as well as **Sicardi | Ayers | Bacino** (Houston), and **Altman Siegel** (San Francisco).

"The Art Show is an opportunity for ADAA members to showcase the range of artists and perspectives they represent, and to offer opportunities for collectors, art enthusiasts, and the public to discover and engage with centuries of art history," said **Anthony Meier, Chair of The Art Show and founder of Anthony Meier Fine Arts**. "We are pleased to bring together members from across the country for this landmark 30th year of the fair, including eleven members who participated in our very first edition. A number of members are spotlighting significant works on paper and many works will also be on view for the first time."

For the 2018 edition, more than half of the 72 exhibiting members will offer thoughtful solo exhibitions highlighting artists throughout history and from around the world, several of which will present new works, including **Cheim & Read** (New York) with the premiere of a new suite of large-scale sculptures by **Lynda Benglis**, **Lehmann Maupin** (New York) unveiling new photographs by **Catherine Opie**, and **Tanya Bonakdar Gallery** (New York) featuring new works on paper, sculpture and hanging installations by **Tomás Saraceno**.

Many of the fair's solo exhibitions will offer insights on established and influential artists from the 19th century through the present day, such as **Mildred Thompson**, whose abstract paintings and works on paper will be presented by **Galerie Lelong & Co.** (New York), and **Dotty Attie** whose multi-panel compositions will be exhibited by **P.P.O.W** (New York). As one of his first public showings in the United States, Italian artist **Antonio Calderara's** works will be presented by Anthony Meier Fine Arts (San Francisco), and never-before-seen watercolors by **Milton Avery** will be exhibited by **Yares Art** (New York & Santa Fe), alongside major paintings.

Other notable solo presentations include a selection of **Tony Smith's** sculptural maquettes, presented by **Pace Gallery** (New York, London, Palo Alto, Beijing, Hong Kong, Paris, Seoul), which highlight the artist's modular system of formal and spatial organization. **Salon 94's** (New York) presentation will showcase historic works on paper by pioneering Sudanese artist and former politician **Ibrahim El-Salahi**.

With its distinctly intimate atmosphere, The Art Show also provides a platform for member galleries to mount thematic and group exhibitions exploring a range of artistic practice. Presentations include a display of photographs exploring the visual and psychological

intrigue of doubles, pairs and diptychs, presented by **Pace/MacGill Gallery** (New York); and **Jeffrey H. Loria & Co., Inc.** (New York) will examine artists' representations of the face and its expressions throughout the history of art. Tracing the history of American art on paper, **Menconi + Schoelkopf Fine Art, LLC** (New York) will showcase a number of masterworks in the medium; and **David Zwirner** will celebrate the gallery's 25th anniversary with a selection of works by the artists it represents.

The Art Show 2018

Wednesday, February 28 through Friday, March 2, 12:00 p.m. to 8:00 p.m.

Saturday, March 3, 12:00 p.m. to 7:00 p.m.

Sunday, March 4, 12:00 p.m. to 5:00 p.m.

Location: The Park Avenue Armory, Park Avenue and 67th Street, New York

Tickets: \$25 per day. Available online [here](#) or at the door. All proceeds from ticket sales benefit Henry Street Settlement.

Generous support for The Art Show is provided by Lead Partner AXA Art Americas Corporation.

The Art Show 2018 Special Events and Programming

The Art Show Gala Preview

Tuesday, February 27, 5:00 p.m. to 9:30 p.m.

The Park Avenue Armory

Tickets required

The Art Show kicks off with the annual Gala Preview to benefit Henry Street Settlement—bringing together the international art world and New York City philanthropists in support of the vital services Henry Street Settlement provides to New Yorkers each year. Individual tickets range from \$175 to \$2,000, and are available to purchase online [here](#) or by contacting Henry Street Settlement at 212-766-9200 ext. 248.

Performance by Wang Dongling

Wednesday, February 28, 5:30 p.m.

The Colonel's Room at The Park Avenue Armory

Free entry with fair admission

Wang Dongling, one of China's most highly regarded ink artists, will create new painted calligraphy works as part of a public performance in association with Chambers Fine Art, which will present other examples of his work in their booth at The Art Show.

Keynote Event: "The Value of 'Dead' Art: Afterlives of Damaged Works"

Thursday, March 1, 6:00 p.m.

The Board of Officers Room at The Park Avenue Armory

Free entry with fair admission

Using illustrated case studies that the company has worked on, President and CEO of specialty art insurer AXA Art Americas Corporation **Christiane Fischer** will shed light on

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the unexpected afterlives of works initially deemed a “total loss.” The keynote is an annual highlight of The Art Show and one of many public programs presented by the ADAA throughout the year.

**The full list of ADAA member presentations at the
2018 edition of The Art Show includes:**

303 Gallery	Selection of paintings, ceramics and furniture sculptures by Mary Heilmann
Brooke Alexander, Inc.	An exploration of sets, pairs, series and groups, with works by Josef Albers, Richard Artschwager, Donald Judd, Sol LeWitt, and Bruce Nauman, among others
Altman Siegel	New paintings by San Francisco-based artist Liam Everett, following a major presentation at SFMOMA earlier this year
Anglim Gilbert Gallery	Works spanning 1968 to present by new media artist Lynn Hershman Leeson
Berggruen Gallery	Curated group exhibition featuring historical works that highlight the relationships between influential artists
Peter Blum Gallery	Photographs by Chris Marker chronicling daily life in North Korea before the border was closed
Tanya Bonakdar Gallery	New works on paper, sculpture and hanging installations by Tomás Saraceno
Jonathan Boos	Paintings and sculpture from 1930-1970 tracing the evolution of American modernism
Bortolami	A selection of “Magic Mirror” works and floor sculptures by Belgian artist Ann Veronica Janssens
Chambers Fine Art	Recent works from Wang Dongling’s ongoing series of abstract ink-paintings on rice-paper and mixed media paintings by Yan Shanchun
Cheim & Read	A suite of new large-scale sculptures by Lynda Benglis

James Cohan	A range of video works by Bill Viola
Thomas Colville Fine Art	Works from the Pre-Columbian period to the present that elevate unremarkable aspects of daily life
Crown Point Press	New etchings by Wayne Thiebaud
Danese / Corey	A single monumental sculpture by William Tucker, accompanied by a selection of related works on paper
Danziger Gallery	Three-artist presentation of 1970s photography by Hans Breder, Susan Meiselas and Andy Warhol that focuses on the body
Maxwell Davidson Gallery	Two-person exhibition highlighting the dynamic field of kinetic sculpture
Debra Force Fine Art, Inc.	A celebration of <i>The Forum Exhibition of Modern American Painters</i> held in New York in 1916
Fraenkel Gallery	Survey of the influential German artists Bernd and Hilla Becher from 1967 to 2006
Peter Freeman, Inc.	A distinct group of paintings by Mel Bochner made in the 1970s and 1980s
Galerie St. Etienne	Selected paintings of women that celebrate the legacy of major Expressionists including Max Beckmann, Egon Schiele and Gustav Klimt
James Goodman Gallery	Curated selection of works by American and European modernists in dialogue with those by Postwar and contemporary artists
Marian Goodman Gallery	Works by German-Iranian artist Nairy Baghramian
Alexander Gray Associates	Selection of Harmony Hammond's <i>Weave Paintings</i> (1975–1977) linking her interests in abstraction and process with Feminist theory and activism

Howard Greenberg Gallery	Paintings and photographs by pioneering artist Saul Leiter
Hauser & Wirth	Selection of masterworks by influential German-French artist and Dada co-founder Hans Arp
Hirschl & Adler Galleries	Recreation of the spirit of the controversial show, <i>American Realists and Magic Realists</i> , on the occasion of the 75th anniversary of its opening at the Museum of Modern Art in February 1943
Hirschl & Adler Modern	Selection of works by the reclusive Antiguan self-taught artist and writer Frank Walter
Hosfelt Gallery	Drawings on paper and canvas from the 1960s to 2000s, by William T. Wiley
Casey Kaplan	Works that focus on interior settings by the American painter Jonathan Gardner
Paul Kasmin Gallery	An intimate selection of female nudes by the late American painter, Jane Freilicher
June Kelly Gallery	Paintings by artist Nola Zirin whose works exemplify the magnetism of color
Sean Kelly Gallery	Cutouts by contemporary Mexican artist Jose Dávila
Anton Kern Gallery	A selection of rare Andy Warhol drawings from the 1950s alongside a group of recent works on paper by Nicole Eisenman
Krakov Witkin Gallery	Range of works and installations by Daniel Buren, Tara Donovan, Jenny Holzer, Sol LeWitt, Allan McCollum, Julian Opie and Fred Sandback
Lehmann Maupin	New works by photographer Catherine Opie
Galerie Lelong & Co.	Paintings and works on paper by the German-trained American artist Mildred Thompson

Locks Gallery	Works by Thomas Chimes and Joseph Cornell exploring the effects of their solitary lifestyles on the interior worlds created in their work
Jeffrey H. Loria & Co., Inc.	Conceptually focused presentation examining how artists from different periods incorporate and present the face and its expressions
Luhring Augustine	Selection of sculptures by the gallery's international roster of contemporary artists
Maccarone	Paintings by the serial-image artist Ann Craven
Lawrence Markey	Paintings on paper by American expat minimalist James Bishop
Matthew Marks Gallery	Selection of work by the gallery's diverse roster of artists
Mary-Anne Martin Fine Art	Sketchbooks by Diego Rivera from the early 1920s, by Gunther Gerzso from the mid-1940s, and by Leonora Carrington completed in 1940
Barbara Mathes Gallery	Exhibition examining the practice of drawing through sculpture, painting and works on paper, featuring works by Fausto Melotti, Ruth Asawa, Alexander Calder, Sol LeWitt and Fred Sandback
Fergus McCaffrey	Paintings and works on paper by Carol Rama
Miles McEnery Gallery	New works by Los Angeles-based artist Kevin Appel
Anthony Meier Fine Arts	Intimately scaled paintings and works on paper by Antonio Calderara from the 1930s–1970s, one of the artist's first public showings in the United States
Menconi + Schoelkopf Fine Art, LLC	Partial survey of American art on paper in an exhibition showcasing masterworks in the medium
Donald Morris Gallery, Inc.	Selection of works by American and European masters in celebration of the gallery's 60th anniversary

Jill Newhouse Gallery	Drawings, watercolors and paintings by Pierre Bonnard paired with works by contemporary artists
David Nolan Gallery	Recent works by Wardell Milan
P.P.O.W	Multi-panel compositions by Dotty Attie
Pace Gallery	Selection of sculptural maquettes by Tony Smith, highlighting his modular system of formal and spatial organization
Pace / MacGill Gallery	Photographs showcasing the visual and psychological intrigue of doubles, pairs and diptychs
Pace Prints & Pace Primitive	Prints by 20th-century masters Henri Matisse, Joan Miro and Pablo Picasso; minimalist and geometric abstract prints by Donald Judd, Sol LeWitt and Nick Mangold, among others; as well as African and Oceanic sculpture with aesthetic relevance
Petzel	New paintings and drawings by Sean Landers
James Reinish & Associates, Inc.	Group show of works by artists exhibited and promoted by Alfred Stieglitz including Charles Demuth, Arthur Dove, Marsden Hartley, John Marin, Georgia O’Keeffe, Charles Sheeler, Paul Strand and Edward Steichen
Michael Rosenfeld Gallery, LLC	Paintings by William T. Williams from his <i>III ½ Series</i> (c. 1989–present)
Salon 94	Historic works on paper by pioneering Sudanese artist and former politician Ibrahim El-Salahi
Susan Sheehan Gallery	Postwar prints and works on paper by Ellsworth Kelly, Brice Marden, Jasper Johns, Joan Mitchell and Cy Twombly, among others
Sicardi Ayers Bacino	Group exhibition illustrating the extraordinary development of parallel ideas between Venezuelan and Brazilian masters from the 1950s to the 1970s
Fredric Snitzer Gallery	Drawings and models by James Wines, founder of SITE New York

Sperone Westwater Works by German painter and sculptor Otto Piene

Leslie Tonkonow
Artworks + New works on paper by Amy Cutler
Projects

Van Doren Waxter Abstract paintings by American artist Jackie Saccoccio

Meredith Ward Selection of works illustrating the emergence of American
Fine Art modernism in the years surrounding the First World War

Washburn Gallery Works on paper by Myron Stout from a recently found series
of 1953 landscapes and tree studies including a group of small
abstract drawings

Michael Werner New paintings by Peter Saul, in cooperation with Mary Boone
Gallery

Yares Art Significant works from 1954-1964, and never-before-seen
watercolors from the 1930s by influential American painter
Milton Avery

Pavel Zoubok Important works by the Polish-born American painter and
Gallery collagist, Janice Biala

David Zwirner Works by a selection of the gallery's 58 artists in celebration
of the gallery's 25th anniversary

About the ADAA

The Art Dealers Association of America (ADAA) is a nonprofit membership organization that supports the economic and cultural contributions of the nation's leading fine art galleries. The ADAA includes nearly 180 members from 29 cities in the U.S., representing hundreds of established and emerging artists internationally. ADAA members have extensive expertise across primary and secondary markets, and established reputations for upholding the best practices in the field. The ADAA serves as a resource and advocate, raising awareness of dealers' critical roles in the international art market and the cultural community.

The ADAA is dedicated to promoting a holistic understanding of the art market's participants and activities, and is a leader on issues pertaining to connoisseurship, scholarship, ethical practice, and public policy. The ADAA's position is further enhanced by its Appraisal

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YEARS

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Service, which has valued works of art for donation, estate tax, gift tax, and insurance for over 50 years, and represents a depth of art historical and market knowledge. Further, the ADAA Foundation, supported by donations from ADAA members, distributes grants to arts organizations to foster appreciation of art and art history in both public and private spheres.

About Henry Street Settlement

Founded in 1893 by social reformer Lillian Wald and based on Manhattan's Lower East Side, Henry Street Settlement delivers a wide range of social service, arts, and health care programs. Next year marks an incredible milestone for the Settlement as they celebrate their 125th anniversary of innovative service and impact shaping New York City and those who live here. From shelter housing and job placement to Universal Pre-K and college prep to meals and companionship for the elderly, Henry Street continues to provide vital services to over 60,000 New Yorkers each year. Complementing its social mission is Henry Street's award winning Abrons Arts Center, which provides artists with performance, exhibition, and residency opportunities as well as promotes access to the arts through educational and engagement programming. www.henrystreet.org

About AXA Art Americas Corporation

International reach, unrivaled competence, and a high-quality network of expert partners distinguish AXA ART, the only art insurance specialist in the world, from its generalist property insurance competitors. Over the past 50 years and well into the future, AXA ART has and will continue to redefine the manner in which it serves and services its museum, gallery, collector, and artist clients, across Asia, the Americas, and Europe, with a sincere consideration of the way valuable objects are insured and cultural patrimony is protected. For assistance, **please contact Rosalind Joseph by telephone: (718) 710-5181 or email: rjoseph@axa-art-usa.com www.axa-art.com/us**

Press Inquiries

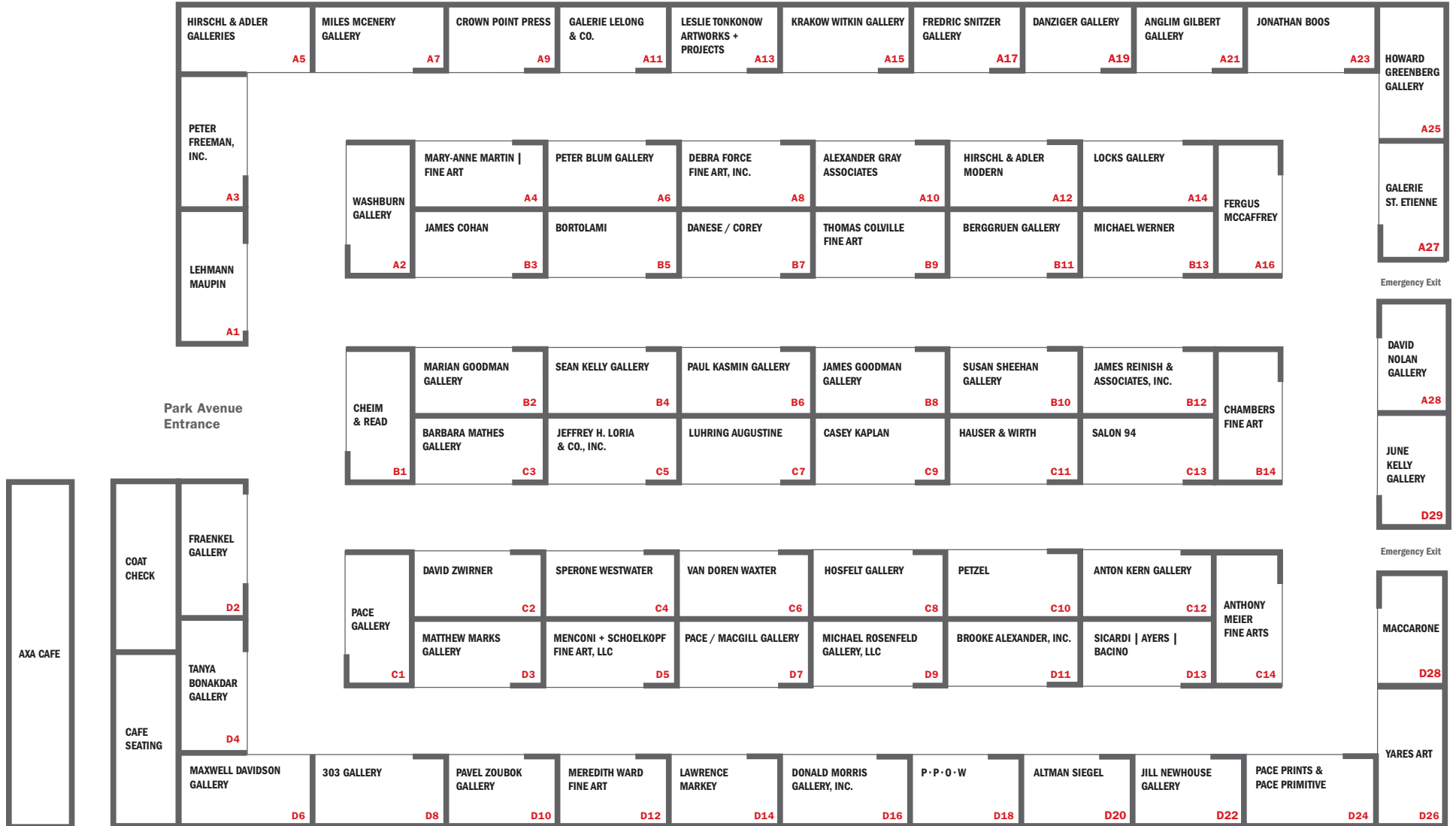
Resnicow and Associates
Barbara Escobar / Clarissa Marzán / Ariana Muessel
212.671.5174 / 5173 / 172
ADAAArtShow@resnicow.com

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303 GALLERY D8

Mary Heilmann

303 Gallery presents a solo exhibition of works by Mary Heilmann, whose highly inventive approach to abstraction has made her one of the foremost painters of her generation. Recent paintings, glazed ceramics and an arrangement of furniture made by the artist appear alongside several examples in these mediums from previous decades. By juxtaposing new works with historic ones, the exhibition becomes a storyboard, charting the evolution of her practice while allowing visitors to draw parallels across time periods. Brightly colored chairs transform the booth into a social space akin to a living room or the artist's studio, inviting viewers to relax and spend time in Heilmann's world.

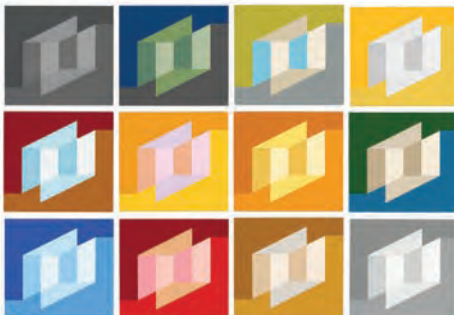


Mary Heilmann. *Shadow Cup 2*, 1985. Glazed ceramic, 21¼ × 24 × 1¾ in.
© Mary Heilmann. Photo by Jens Ziehe. Courtesy the artist, 303 Gallery, New York, and Hauser & Wirth, New York and Los Angeles

BROOKE ALEXANDER, INC. D11

Sets and Series

Brooke Alexander will curate a booth around the idea of "sets and series." We will present a significant group of artists who frequently worked with pairs, sets, series and groups. Each artist investigated the interrelationships within their work, but their concepts and visual results varied significantly. Some of the artists we intend to exhibit include Josef Albers, Richard Artschwager, Donald Judd, Sol LeWitt and Bruce Nauman.



Josef Albers. *Never Before*, 1976. Portfolio of 12 screen prints, 19 × 20 in. Edition of 46. Courtesy Brooke Alexander, Inc., New York

ALTMAN SIEGEL D20

Liam Everett

Altman Siegel presents a solo booth of new work by Liam Everett. Building on investigations explored in his 2017 solo exhibition at SFMOMA, Everett will present a suite of new paintings that unfold interrelated systems and interpretations of support. Everett's installation will continue along these investigative threads: the physical act of supporting a painting and the routine practice an artist undertakes daily, as well as pedagogical rituals shaped through rehearsal. Focused on what he calls "systems of support," Everett's framed paintings—like previous bodies of work—will implicate the floor, wall and body, exposing the animate qualities of the artworks and affirming his interest in investigating the act of painting itself.



Liam Everett. *Untitled (Lotus-Eaters)*, 2017. Acrylic paint, enamel paint, salt, alcohol on linen, 99 × 78 in. Courtesy the artist and Altman Siegel, San Francisco

ANGLIM GILBERT GALLERY A21

Lynn Hershman Leeson

Anglim Gilbert Gallery is pleased to present never-before-seen early works by Lynn Hershman Leeson. Presaging innovations in later work, these drawings, collages and electronic sculptures introduced themes carried through 40 years. Hershman Leeson has examined identity, especially as it evolved and challenged the societal upheaval that began in the '60s. From a feminist perspective she created works that illuminated a world that was changing to include television, advertising and new media. One of the first artists to use video and advancing computer technology, Hershman Leeson has consistently engaged machines and new technologies as her artistic medium of choice and her imagery of changing identity.



Lynn Hershman Leeson. *Burning Heart*, 1975. Collage, 11¼ × 10 in. Courtesy Anglim Gilbert Gallery, San Francisco

BERGGRUEN GALLERY B11

Interrelationships

In celebration of Berggruen Gallery's 30th year of participating at The Art Show, we are pleased to present a survey of paintings, drawings and sculpture by Willem de Kooning, Richard Diebenkorn, Helen Frankenthaler, Henry Moore, Joel Shapiro and Wayne Thiebaud, among others. Within this framework we will curate a series of interrelationships between individual artists, mediums used and differing historical periods.



Henry Moore. *Bronze Sculpture Maquette for Draped Reclining Figure*, c. 1952. Bronze, 4 in. Edition of 10. Courtesy Berggruen Gallery, San Francisco

PETER BLUM GALLERY A6

Chris Marker: The Koreans

Peter Blum will present Chris Marker's photographic series *The Koreans*. Chris Marker was one of the last journalists who had the opportunity to travel and explore North Korea freely in 1957. The result was a group of photographs entitled *The Koreans*, which reflect an uncensored record of daily life in North Korea four years after the end of the devastating war and shortly before the border was closed off. Now as much as ever, these images resonate against a backdrop of the complex relationship between North and South Korea and the current political environment.

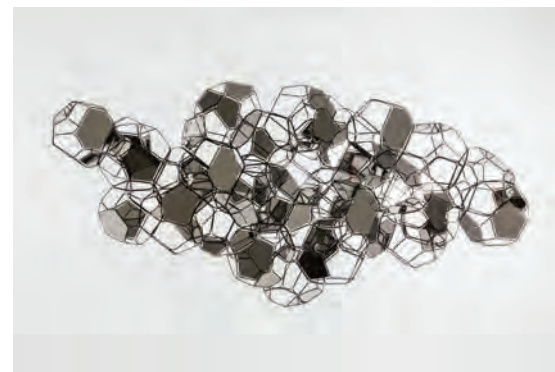


Chris Marker. *Koreans—Untitled #41*, 1957. Black-and-white digital photograph mounted on black Sintra, 13 $\frac{7}{8}$ x 12 $\frac{1}{4}$ in. Courtesy Peter Blum Gallery, New York

TANYA BONAOKDAR GALLERY D4

Tomás Saraceno

Tanya Bonakdar Gallery is pleased to announce a solo presentation of works by Tomás Saraceno. Informed by the worlds of art, architecture, natural sciences and engineering, Saraceno's floating sculptures and interactive installations propose new, sustainable ways for us to inhabit the environment. Works in the booth will include hanging sculptures from the artist's *Cloud Cities* series, and multiple works articulated in spider silk. Following The Art Show, Tanya Bonakdar Gallery will present a solo exhibition of Saraceno's work, opening April 19.



Tomás Saraceno. *Altostratus undulatus / M+M*, 2017. Metal, plexiglass iridescent, metal wire, steel thread, 40 modules, 21 $\frac{5}{8}$ x 47 $\frac{1}{4}$ x 23 $\frac{5}{8}$ in. © Photography by Studio Tomás Saraceno, 2017. Courtesy the artist and Tanya Bonakdar Gallery, New York

JONATHAN BOOS A23

The Evolution of American Modernism: Paintings & Sculpture from 1930 to 1970

Jonathan Boos will present *The Evolution of American Modernism: Paintings & Sculpture from 1930 to 1970*. The middle decades of the 20th century were an explosive period for American artists responding to the European avant-garde as well as rapid social change within the United States. While the Stieglitz group of artists produced some of the earliest expressions of Abstraction in America, a range of parallel movements equally defined the modern era, including Realism, Regionalism, Social Realism and Magic Realism. Often artists responded both individually and as collective groups, as in the American Abstract Artists, who championed non-objective art when it was met with critical opposition during the 1930s.



Edmund Lewandowski. *Blast Furnace #5*, 1949. Oil on canvas, 34 x 28 in. Courtesy Jonathan Boos, New York

BORTOLAMI **B5**

Ann Veronica Janssens

Bortolami is pleased to present a solo booth of works by Belgian artist Ann Veronica Janssens. Since the early 1990s, Janssens has explored the nature of quotidian substances to challenge viewers' perception and representation of everyday materials. This presentation will include recent works that aspire to transform simple materials into subtle physical phenomena. Janssens's *Gaufrette* series consists of 8-foot-tall panels of layered glass that are specially molded to reflect, refract and diffract light into myriad colors as they lean against the wall. Her monochromatic cast glass sculptures are formally minimal, geometric shapes of heavy solid glass that defy the brittle nature of the material. In other works, she utilizes brass to create familiar forms, generating subliminal optical effects.



Ann Veronica Janssens. *Gaufrette (Magma B)*, 2017. Annealed glass, vertical and horizontal ribs, PVC filter, 94½ × 47¼ × ½ in. Courtesy Bortolami, New York

CHAMBERS FINE ART **B14**

Wang Dongling and Yan Shanchun

Wang Dongling is recognized as one of China's foremost living calligraphers, and Chambers will present a selection of recent works from his ongoing series of abstract ink paintings on rice paper. Yan Shanchun's evocative mixed-media paintings border on abstraction. Drawing thematic content from traditional Chinese art, the titles of his paintings and prints generally refer to famous landscape motifs in Hangzhou's West Lake district. Chambers will present artworks that encompass both Wang's large abstract brushstroke series and *Chaos Script* series. The kinetic energy of these dynamic calligraphies provides an engaging counterpoint to the tranquil allure of Yan Shanchun's West Lake imagery.

Wang Dongling. *Daoist Canon*, 2014. Ink on Xuan paper, 60¼ × 33 in. Courtesy Chambers Fine Art, New York



CHEIM & READ **B1**

Lynda Benglis

Cheim & Read is pleased to announce an exhibition of new work by Lynda Benglis. The title of the new series, *Sparkle Plenty*, comes from the Dick Tracy comic strip. Since the 1960s, Benglis (b. 1941) has been celebrated for the free, ecstatic forms she has poured, thrown and molded in ceramic, latex, polyurethane and bronze. In these new works she turns to handmade paper, which she wraps around a chicken wire armature, often painting the sand-toned surface in bright, metallic colors. Stretched, crimped and torn into richly organic shapes, the paper becomes both the sculpture's shell and a repository of the artist's touch. The sculptures are light and open, with slits and apertures revealing their wire supports. Benglis has said, "I'm drawing with air, and wire, and paper."



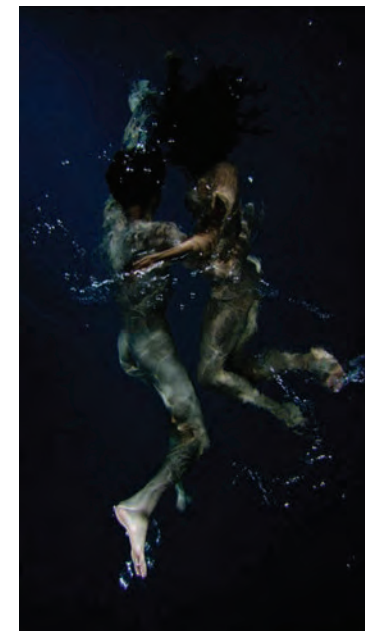
Lynda Benglis. *SB#3*, 2017. Cast sparkles on handmade paper over chicken wire, 30 × 17 × 14½ in. © Lynda Benglis / Licensed by VAGA, New York, NY. Courtesy Cheim & Read, New York

JAMES COHAN **B3**

Bill Viola

James Cohan's presentation will include multiple works by Bill Viola: *Study for the Path* (2002), *Poem A* (2005) and *Becoming Light* (2005). These works reveal a fundamental theme of Viola's career—the relationship between humanity and the inherent mysticism of the natural world. Throughout his career, Viola has often incorporated fire and water into his works as symbols of profound transformation. These elements appear in both *Becoming Light* and *Poem A*. The works convey a lyrical spirituality, encouraging the viewer to resolve disparate imagery and access an allegorical realm.

Bill Viola. *Becoming Light*, 2005. Color video on a plasma display mounted vertically on wall, 47½ × 28½ × 3¾ in. Edition 5 of 12. Courtesy the artist and James Cohan, New York



THOMAS COLVILLE FINE ART **B9**

Metamorphosis of the Mundane

What do drawings of an unmade bed and an old man's scalp by Joseph Stella, a watercolor of thistle weed by John William Hill, an oil of a cat in a crate by De Scott Evans, a bronze of a man with a broken nose by Rodin, and a watercolor of a neon sign by Robert Cottingham have in common? They are all works by artists who have chosen to elevate unremarkable aspects of ordinary life into memorable images of unexpected beauty. These paintings, drawings, watercolors and sculptures from the Pre-Columbian period to the present will illustrate their creators' ability to express the aesthetic qualities inherent in even the most commonplace subject.



Joseph Stella. *Painter's Row As It Stood in the Spring of 1908 (Pittsburgh)*, 1908. Charcoal on paper laid down on board, 11¾ × 18½ in. Courtesy Thomas Colville Fine Art, New York

CROWN POINT PRESS **A9**

Wayne Thiebaud

Crown Point Press will present *Merriment: New Etchings* by Wayne Thiebaud. The focus will be new (2017) images of bow ties, a gumball machine in color and (surprise!) a portfolio of circus clowns. The artist has worked frequently at Crown Point Press since 1964, and the presentation will include earlier works. In 2017 Wayne Thiebaud, now age 97, received the American Academy of Arts and Letters gold medal for painting, and also had a survey show at White Cube Gallery, London.



Wayne Thiebaud. *Clown Memories*, 2017. Portfolio of six hard ground etchings with drypoint, 13½ × 17 in. Edition of 20. Published by Crown Point Press. Courtesy Crown Point Press, San Francisco

DANESE/COREY **B7**

William Tucker

William Tucker's richly and extensively modeled sculptures seem to have been dug from the earth—monumental artifacts exuding a kind of primordial identity. The spirited, highly expressive surfaces with their dramatically variegated patina augment the sense of ancient, even prehistoric, character. Upon closer inspection, they transform into recognizable shapes—a voluptuous torso, a clenched fist, a horse's head or the foot of a god. These associations are all in some way heroic, but once again the gouging, pressing and kneading of the surface creates an enormous sense of exertion. To demonstrate the ability of sculpture to provide both an external and internal perspective, in other words to offer an experience that feels in some way whole, Mr. Tucker has had to consider the fragmentation that has been characteristic of sculpture since Rodin.



William Tucker. *Meru*, 2017. Cast bronze with patina, 99 × 84 × 78 in. Courtesy Danese/ Corey, New York

DANZIGER GALLERY **A19**

Hans Breder, Susan Meiselas and Andy Warhol

Danziger Gallery presents a booth that looks at three artists whose photographic work of the mid-1970s focuses in different and particular ways on the body and body parts. While each have distinctive and singular motivations and style, what connects them is both the time their work was made and the impulse to picture the body segmented and transfigured. Together, we hope the work of these three artists will provide a provocative and stimulating look at the enormous variety and breadth to be found within one subject in the medium of photography made at a time when the question "Is photography art?" was somewhat incredibly (from today's point of view) the dominant question of the time.



Hans Breder. *Hotel Principal, Oaxaca*, 1973. Vintage gelatin silver print, 16 × 20 in. Courtesy Danziger Gallery, New York

MAXWELL DAVIDSON GALLERY **D6**

George Rickey and Pedro S. de Movellán

In celebration of its 50th year, Maxwell Davidson Gallery focuses on the gallery's deep and continual involvement in and commitment to the field of kinetic sculpture, linking the historical work of George Rickey with the contemporary work of Pedro S. de Movellán. Rickey began work as a kinetic sculptor in 1950, and had a full 50-year career in which he established himself as one of the preeminent masters within the field, both technically and academically. Pedro de Movellán, still in the prime of his creative career, continues to make the most innovative kinetic sculpture in the world.

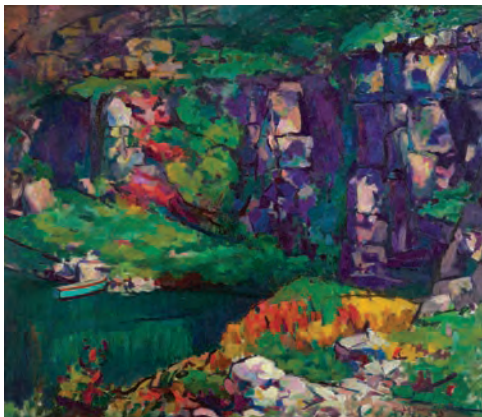


George Rickey. *Nebula*, 1986–87. Stainless steel, 37 × 42 × 45 in. Edition of 3. Courtesy Maxwell Davidson Gallery, New York

DEBRA FORCE FINE ART, INC. **A8**

The Forum Exhibition of Modern American Painters

The gallery will present a celebration of *The Forum Exhibition of Modern American Painters* held at the Anderson Galleries in New York in March 1916. A reaction to the 1913 Armory Show and organized by a committee including Alfred Stieglitz and leading *The Forum* magazine art critic Willard Hunting Wright, the show extolled the work of American artists considered to be the best and most exciting Modernists of the time. The booth will feature paintings and works on paper by the significant artists represented in this ground-breaking exhibition as well as others painting in a Modernist style at the time, including Oscar Bluemner, Marsden Hartley, Stanton MacDonal-Wright and Alfred Maurer, among others.



Hugh Henry Breckenridge. *The Lake*, 1916. Oil on canvas, 37 3/16 × 43 3/8 in. Courtesy Debra Force Fine Art, New York

FRAENKEL GALLERY **D2**

Bernd and Hilla Becher

Fraenkel Gallery focuses on Bernd and Hilla Becher, influential German artists who collaborated as a duo until Bernd's death in 2007. From their beginnings in the 1960s the Bechers' primary interests were the industrial structures (many of which have since been destroyed) that both served and mirrored society's needs. The exhibition functions as an abbreviated survey, beginning with an early typology of industrial structures from 1966–71, and progressing through the single, large-format prints that comprised their monumental 1989 Dia exhibition, and the complex typologies of later years.

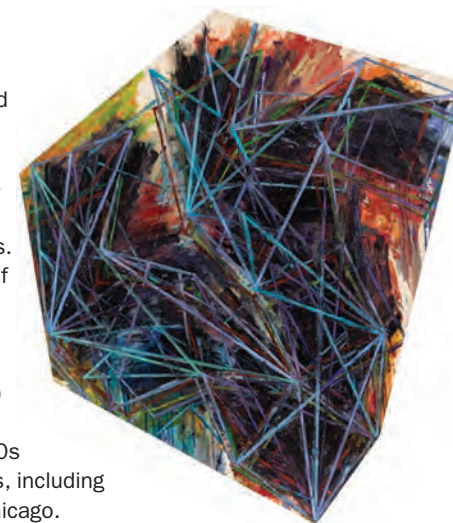


Bernd and Hilla Becher. *Water Tower, Herve/Liège, Belgium*, 1971. © Estate Bernd and Hilla Becher. Courtesy Fraenkel Gallery, San Francisco

PETER FREEMAN, INC. **A3**

Mel Bochner

Peter Freeman, Inc. presents a rarely exhibited group of paintings by Mel Bochner from the 1980s. In the 1980s, Bochner was exploring the collision of geometric concepts with spontaneity. Lines of heavily bodied paint radiated from fixed coordinates to indeterminate points. These zigzagging energies were piled on top of each other until a critical mass was reached. The relevance of these early paintings to Bochner's recent work is especially strong, as his newest work (one of which will be on view) returns to his interest in spontaneous painterliness as it collides with language. His 1980s paintings are represented in public collections, including MoMA, the Whitney and the Art Institute of Chicago.



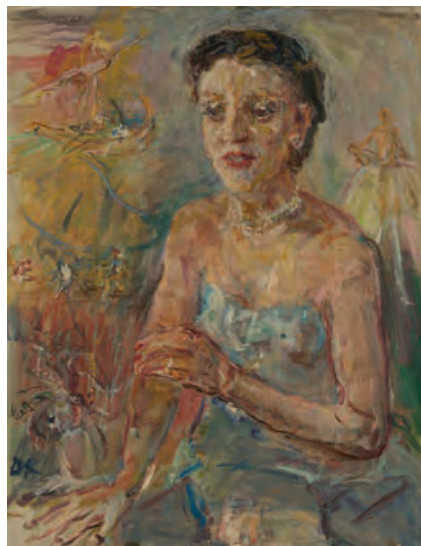
Mel Bochner. *Breach*, 1983. Oil on canvas, 93 3/8 × 89 1/2 in. Courtesy Peter Freeman, Inc., New York

GALERIE ST. ETIENNE A27

Expressionist Women

Galerie St. Etienne will present *Expressionist Women* with paintings and drawings by more than ten masters of Austrian and German Expressionism. At the turn of the 20th century, the forces of industrial capitalism inspired women to lobby for greater equality, upending gender relations and radically transforming traditional artistic approaches to the female portrait and nude. Although Expressionism was dominated by men, women artists also figured in the movement. The exhibition will include images of women by Käthe Kollwitz, Paula Modersohn-Becker and Marie-Louise Motesiczky, as well as Max Beckmann, Otto Dix, Erich Heckel, Ernst Ludwig Kirchner, Gustav Klimt, Oskar Kokoschka, Emil Nolde and Egon Schiele.

Oskar Kokoschka. *Galatea*, 1953. Oil on canvas, 35 7/8 x 28 in. Courtesy Galerie St. Etienne, New York



JAMES GOODMAN GALLERY B8

American and European Modernists with Postwar & Contemporary Artists

The James Goodman Gallery will feature works by American and European Modernists in conversation with those by celebrated Postwar and Contemporary artists that highlight the art historical relationships and influences of one school of artists on another.

Sam Francis. *A Page from the Notebook of Dreams*, 1989. Acrylic and gouache on paper, 17 x 14 in. Courtesy James Goodman Gallery, New York



MARIAN GOODMAN GALLERY B2

Nairy Baghramian

Marian Goodman Gallery presents a solo booth of recent sculptures from the series *SIETZENGEBLIE* (*Stay Downers*) by Nairy Baghramian. Over the past two decades, Baghramian (Germany, b. Iran, 1971) has created sculptures, photographic works and drawings that explore relationships between architecture, everyday objects and the human body. Her works mark boundaries, transitions and gaps, prompting us to consider form and meaning in the context of interior and exterior spaces. Drawing on a multiplicity of references—including dance, theater, design and fashion—and producing unlikely juxtapositions in material and scale, Baghramian questions and challenges the definition of sculpture.

Nairy Baghramian. *Sitzengebliebene (Schlingel) / Stay Downers (Scallywag)*, 2017. Polyurethane, lacquered aluminum, 51 5/8 x 43 3/4 x 22 1/2 in. © Nairy Baghramian. Courtesy Marian Goodman Gallery, New York



ALEXANDER GRAY ASSOCIATES A10

Harmony Hammond

Alexander Gray Associates presents a selection of Harmony Hammond's *Weave Paintings* (1975–77). By applying layers of oil paint with Dorland's wax and incising the wet surface in patterns that appear to be woven, Hammond was able to bring traditional women's arts into the modernist narrative of abstract painting. Hammond is an influential, widely exhibited artist, and a founding member of *Heresies: A Feminist Publication on Art and Politics* as well as A.I.R. Gallery. These works exemplify Hammond's commitment to queer, feminist content and its relation to painting as a formal practice.

Harmony Hammond. *Koster*, 1975. Oil and Dorland's wax on canvas, 24 x 38 in. Courtesy Alexander Gray Associates, New York



HOWARD GREENBERG GALLERY **A25**

Saul Leiter

Saul Leiter (1923–2013) was a pioneer of early color photography and is noted as one of the outstanding figures in postwar photography. But his first artistic medium was painting. His distinctively subdued palette as well as his use of reflections and unconventional compositions lend a distinct air of mystery and romance to his works. His street photographs from the late 1940s and 1950s are memorable and unlike the work of any of his peers, and for this reason have gained tremendous recognition in recent years. Our exhibit will include paintings, color and black-and-white photographs, and Leiter's unique painted photographs.

Saul Leiter. *Street Scene*, 1959 (printed later). Chromogenic print. © Saul Leiter Foundation. Courtesy Howard Greenberg Gallery, New York



HAUSER & WIRTH **C11**

Hans Arp

Hauser & Wirth is pleased to present works by Hans Arp. As the co-founder of Dada in 1916, Arp emphasized the notions of chance and spontaneity upon which he and his colleagues accessed a visual dialect reconciling the realms of the spiritual and the natural. Utilizing modernist theories, methods and practices as a jumping-off point, the artist referentially called attention to the various “-isms” of his artistic generation; at the same time, Arp playfully injected his own unique poetic expression into the art historical canon by creating a nonsensical vocabulary, constituted of combinations and juxtapositions of everyday objects and organic forms.

Hans Arp. *Wolkentier/Animal de nuage (Cloud animal)*, 1961 (cast 2012). Bronze, 10 $\frac{5}{8}$ × 13 × 12 $\frac{1}{4}$ in. © Stiftung Arp e.V./Licensed by ARS, NY, and DACS, London. Courtesy Hauser & With, New York and Los Angeles



HIRSCHL & ADLER GALLERIES **A5**

American Realists and Magic Realists

On the 75th anniversary of the opening of the Museum of Modern Art's groundbreaking and controversial exhibition *American Realists and Magic Realists*, Hirschl & Adler Galleries is recreating the show's spirit at The Art Show. The MoMA exhibition introduced the work of 26 contemporary American Realists, many of whom manipulated reality to create provocative and fantastic visions as so-called Magic Realists. Their pictures were presented in the context of “Retrospective” 19th-century realism and the 20th-century “Pioneers,” Edward Hopper and Charles Sheeler. Included in Hirschl & Adler's installation will be several works that were actually part of the MoMA show's “Contemporary” segment.

Edmund D. Lewandowski. *Farm Buildings*, 1940. Watercolor and gouache on board, 18 $\frac{3}{4}$ × 26 $\frac{1}{4}$ in. Courtesy Hirschl & Adler Galleries, New York



HIRSCHL & ADLER MODERN **A12**

Frank Walter

Hirschl & Adler Modern's installation will explore the eccentric identity of Caribbean self-taught artist Frank Walter (1926–2009). After triumphantly representing his home island of Antigua at last summer's Venice Biennale, this marks Walter's first participation in The Art Show. The self-styled “7th Prince of the West Indies, Lord of Follies and the Ding-a-Ding Nook” lived his final years on a remote hilltop without running water or electricity. Upon his death, the Walter family recovered as many as 2,000 small paintings, sculptures and objects, along with a 25,000-page personal memoir, from the artist's one-room dwelling.

Frank Walter. *Abstract Science: Light*. Oil on wood, 8 $\frac{3}{4}$ × 9 $\frac{7}{8}$ in. Courtesy the Estate of Frank Walter and Hirschl & Adler Modern, New York



HOSFELT GALLERY C8

William T. Wiley

For more than 50 years, William T. Wiley has combined language and image, non-hierarchically, to address the social, political, philosophical and environmental issues of evolving postwar America. His quirky visual vocabulary, combined with word play—running internal monologues, spiked with puns, double entendre and malapropism—is an open-ended investigation into the moral conundrums of the global citizen. For this presentation, Hosfelt Gallery focuses on Wiley's proficiency in drawing. In works on paper and canvas from the 1960s until now, the curated selection will reveal the lucidity, wit and virtuosity of hand of one of the great poet-philosophers of our time and one of the most important voices of the Bay Area.



William T. Wiley. *For Leaner Times*, 2012. Watercolor and ink on paper, 30 × 20 in. Courtesy Hosfelt Gallery, San Francisco

CASEY KAPLAN C9

Jonathan Gardner

Casey Kaplan is pleased to announce a solo presentation with Jonathan Gardner. For this presentation, Gardner will exhibit a suite of paintings shaped by personal reflection and art-historical reference. Under the tutelage of Chicago-based artist Jim Nutt at the Art Institute of Chicago, Gardner furthered his practice, cultivating a distinctive style that considers ambiguous figures in complex spaces, both hyperrealist and whimsical. Drawing from movements like Neoclassicism, Cubism, Dada and Surrealism and the illusory worlds of Balthus, Leger, Picasso and Matisse, Gardner paves a new course, manipulated by formulaic devices reminiscent of trompe l'oeil.



Jonathan Gardner. *Eclipse*, 2017. Oil on linen, 41 × 40 in. Photo by Jason Wyche. Courtesy Casey Kaplan, New York

PAUL KASMIN GALLERY B6

Jane Freilicher

Paul Kasmin Gallery presents an intimate selection of female nudes by the late New York School painter Jane Freilicher, whose estate the gallery now represents. This will be the first time her nudes, mostly from the 1960s, will be shown exclusively; many have never been exhibited. The hallmarks of her pictures—clarity, purity and an unpretentious beauty—are perhaps most succinctly rendered in these works.

Jane Freilicher. *Untitled (seated nude with blue robe)*, 1970. Oil on linen, 35 7/8 × 32 1/8 × 1 1/4 in. Courtesy Paul Kasmin Gallery, New York



JUNE KELLY GALLERY D29

Nola Zirin

The June Kelly Gallery will present a one-person show of paintings by artist Nola Zirin, whose works exemplify the magnetism of color. Her paintings are brilliantly colored abstractions that draw from the urban scene she experiences daily in her color choices and arrangements of forms. She has developed a command of color that serves as a personal language, at once exploratory and expressive. Zirin uses colors to describe a sense of vast space, or perhaps awesome silence and serenity, then agitated rhythms. They create an atmosphere that teases and engages the mind and eye—sometimes lulled into a meditative trance, then thrust into a pulsing swirl.

Nola Zirin. *BQE Suspension*, 2017. Oil on canvas, 60 × 39 in. Courtesy June Kelly Gallery, New York



SEAN KELLY GALLERY B4

Jose Dávila

Sean Kelly is delighted to present a solo exhibition of new cut-out photographs by Jose Dávila in which he addresses the legacy of modernist masters Alexander Calder and Pablo Picasso. This new body of work is an extension of an ongoing series, begun in 2008, in which Dávila simultaneously pays homage to and critiques icons of 20th-century art and architecture through acts of excision, physically removing pieces of critical information from photographic reproductions of original works of art. With this new body of work, Dávila continues to contemplate questions of appropriation, the limits of ownership and the value of the aura of originality.

Jose Dávila. *Untitled (Femme assise au chapeau bleu et rouge)*, 2018. Archival pigment print, 68 7/8 × 53 1/4 × 3 1/8 in. Edition of 4 with 1 AP. © Jose Dávila. Photography: Agustin Arce. Courtesy Sean Kelly, New York



ANTON KERN GALLERY C12

Nicole Eisenman and Andy Warhol

Anton Kern Gallery combines a selection of rare Andy Warhol drawings from the 1950s with a group of recent works on paper by New York artist Nicole Eisenman. Prompted by the gallery's commitment to Warhol's pre-Pop art history, Eisenman created her drawings as part homage, part experiment. While Warhol's drawn line oscillates between the obsessive confidence of an Egon Schiele or Otto Dix and the dispassionate character of a line generated mechanically, Eisenman's drawings seem to take these intertwined modernist traditions and run with it. Eisenman expands the vocabulary of drawing, infusing it with narrative, allegory and formal rigor, clearly positioning herself as a 21st-century artist.

Nicole Eisenman. *Untitled*, 2017. Ink on paper, 15 × 11 1/2 in. © Nicole Eisenman. Courtesy Anton Kern Gallery, New York

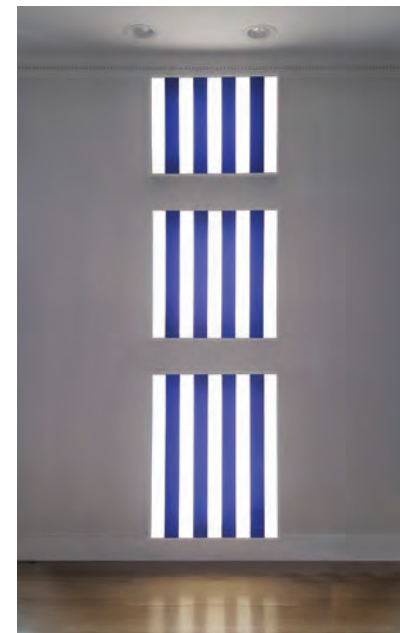


KRAKOW WITKIN GALLERY A15

Space and the Place

One of the exhibition's main purposes is to provide thoughtful juxtapositions, over several artistic generations, in order to further explore the possibilities of contour, line and pattern to expand beyond formal results to ones of heightened awareness of political, social and spatial concerns. Through diverse media and varied approaches but sympathetic aesthetics, the presentation will push the viewer's understanding of each work and illuminate connections, conversations and influences between the artists' working methods.

Daniel Buren. *Three Light Boxes for One Wall*, 1989. Three electrical light boxes with silkscreen, installation dimensions vary. Courtesy Krakow Witkin Gallery, Boston



LEHMANN MAUPIN A1

Catherine Opie

Lehmann Maupin will feature a solo presentation of Catherine Opie's latest photographs and sculptures. Opie chose to present photographs from her time in Yosemite National Park, given the location's strong history and connection to iconic landscape photographer Ansel Adams, the "authority" on Yosemite. Opie wanted to shoot the same view with different lenses—cropped, blurry, etc.—exploring the potential boundaries of the subject and extending them beyond Adams's expansive, large-format camera vistas. Shown in conjunction with the Yosemite photographs will be Opie's never-before-exhibited tree stump sculptures. Their title, *Failure of Completion*, alludes to the artist's self-perceived mistakes in their creation, as she is not formally recognized as a sculptor. Displayed on a burnt pedestal, the ceramic sculptures are grouped together to give the impression of a cut down or burned forest.

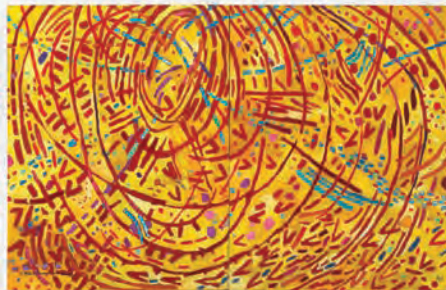
Catherine Opie. *Tree*, 2015. Pigment print, 45 × 30 in. © Catherine Opie. Courtesy Regen Projects, Los Angeles, and Lehmann Maupin, New York and Hong Kong



GALERIE LELONG & CO. **A11**

Mildred Thompson

Galerie Lelong & Co. is proud to present a solo booth of paintings and works on paper by the American artist Mildred Thompson (1936–2003). Paintings from Thompson's vibrant *Magnetic Fields* series will be on view, which the artist created between 1990 and 1992 in Atlanta, Georgia, after living abroad in Europe. Thompson visualized magnetic fields as yellow, which serves as the background color beneath dynamic, abstract marks in red, orange, purple, pink and blue. Thompson was deeply interested in physics and astronomy, and she sought to visually represent scientific theories and systems that were invisible to the eye through her own interpretation. *Magnetic Fields* was the first series in which the artist began working on a larger scale and creating works on multiple panels, such as the diptych that will serve as the focal point of the booth. Also on view will be a selection of *Untitled* pastels from 2003, the last works Thompson ever created, demonstrating her exploration of exceptional visual vocabulary across different mediums and decades.



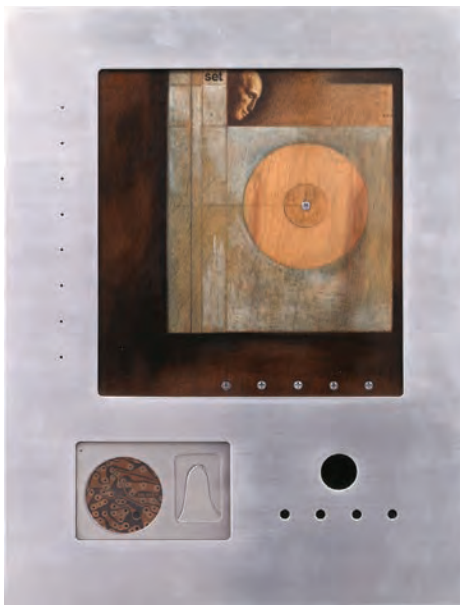
Mildred Thompson. *Magnetic Fields*, 1991. Oil on canvas, 61 ¾ × 95 ½ in.
© The Mildred Thompson Estate. Courtesy Galerie Lelong & Co., New York

LOCKS GALLERY **A14**

Thomas Chimes and Joseph Cornell

Locks Gallery will present a thematic two-person booth featuring works by Thomas Chimes (1921–2009) and Joseph Cornell (1903–72). Born of Greek and Dutch descent, respectively, each of these idiosyncratic American artists pursued highly solitary lifestyles dedicated to the interior worlds of their art making. *Alchemy of Images, Constellations of the Mind* reflects the hermetic natures of their distinctive artistic outputs while tracing shared literary and cultural influences and a modernist lineage to the esoteric and the absurd.

Thomas Chimes. *Set(Descent)*, 1972. Mixed media metal box construction. Courtesy Locks Gallery, Philadelphia

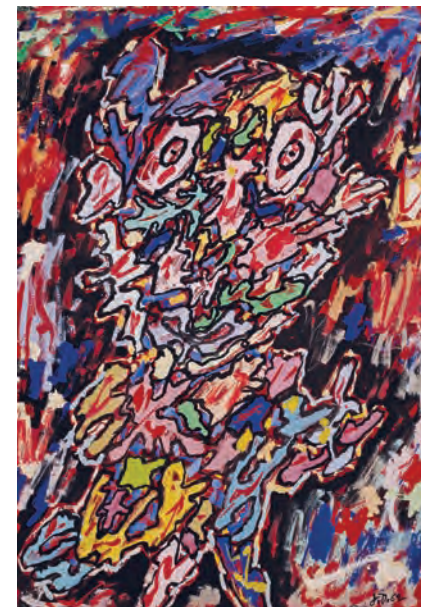


JEFFREY H. LORIA & CO., INC. **C5**

About the Face

The image of the face and its expressions have been a focus of artists throughout the history of art. We will examine how artists from different periods and art movements incorporate and present the subject.

Jean Dubuffet. *Personage des Legends*, 1962. Gouache on paper, 19 7/8 × 13 ¼ in. Courtesy Jeffrey H. Loria & Co., New York



LUHRING AUGUSTINE **C7**

Small Sculpture

Luhring Augustine will present an exhibition of new and historic small sculptures by gallery-represented artists, including new additions to the roster.

Tunga. *Untitled*, 1999–2008. Cast glass, magnets, steel net and cast iron, 39 9/16 × 17 3/4 × 19 9/16 in. Courtesy the artist and Luhring Augustine, New York



MACCARONE **D28**

Ann Craven

Maccarone is pleased to present a solo exposition by Ann Craven that focuses on historical bodies of work from her singular practice. The artist's decade-spanning reiterations confront the issue of authenticity through a strategy of repetition. Using nature as an almost-rebellious display of subjectivity, these paintings tweak the cheek of pop art and question the role of subject matter in our current art world climate. The overall impression of Craven's paintings is that they are not quite natural. Unexpected scale, unconventional mix of focus and out-of-focus, experiments with repetition and reflection, flatness and three-dimensionality, all give Craven's work a distinction that removes them from the world of bird watchers.



Ann Craven. *Yellow Canary (Stepping Out in Pink Sunset, in Snow)*, 2018. Oil on canvas, 48 x 36 in. Courtesy Maccarone, New York and Los Angeles

LAWRENCE MARKEY **D14**

James Bishop

Lawrence Markey is pleased to present a group of paintings on paper by James Bishop. These works, oils on paper selected by the artist to be shown together, range in date from 1963–64 to 2017. Bishop is renowned for his larger, square-format, atmospheric, color-saturated, vaguely structural oils on canvas. However, Bishop's practice (now in its sixth decade) has always maintained a symbiosis with works on paper, and by the late 1980s Bishop began to set his focus entirely on small-scale, quixotic explorations on paper. Within a restricted format—paper works rarely exceed 8 by 8 inches, with some as small as 4 by 3 inches—color, light and line achieve a startling presence; an evocative paradox of material restraint and spatial monumentality. Bishop's work invites the viewer to slow down and to view closely, repeatedly.



James Bishop. *Untitled*, n.d. Oil on paper, 6 x 7 1/8 in. Courtesy Lawrence Markey Inc., San Antonio

MARY-ANNE MARTIN | FINE ART **A4**

Diego Rivera, Gunther Gerzso and Leonora Carrington

Mary-Anne Martin | Fine Art will present an installation of three original artist's sketchbooks: Diego Rivera, *The Italian Sketchbook*, 1920–21; Gunther Gerzso, *The Surrealist Sketchbook*, 1943–46; and Leonora Carrington, *Untitled (Sketches from Down Below)*, October 1940. The Rivera sketchbook, which consists of 30 drawings, was made on an exploratory trip to Italy to study Italian Renaissance murals before the artist returned to Mexico to lead the Mexican Mural Movement. The Gerzso sketchbook, which is in the original binding, contains 55 studies executed during his Surrealist phase when he was influenced by expatriate artists including Matta, Paalen, Varo, Breton and Alice Rahon. The Carrington sketchbook, drawn while she was committed to the madhouse in Santander, Spain, following her forced separation from her lover Max Ernst, is presented to the public for the first time ever. Carrington was encouraged to draw by her psychiatrist Dr. Luis Morales as part of her therapy, which also included the seizure-inducing drug Cardiazol.



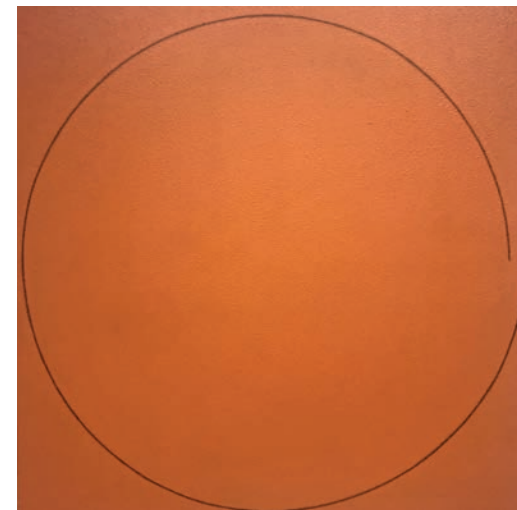
Gunther Gerzso. *Page from the Surrealist Sketchbook*, 1943–46. Carbon transfer drawing, augmented by India ink and colored pencils, 8 1/8 x 6 1/2 in. Courtesy Mary-Anne Martin | Fine Art, New York

BARBARA MATHES GALLERY **C3**

All About Drawing

This booth will present works that consider the concept and practice of "drawing." Contrasting traditional drawings with works that incorporate or interpret drawing in a non-traditional way, we will present paintings that include graphic elements, drawings relating to sculptures, and works including isometric drawings and freehand geometries.

Robert Mangold. *Broken Circle*, 1972. Acrylic and graphite on Masonite, 15 x 15 x 1 in. Courtesy Barbara Mathes Gallery, New York



FERGUS MCCAFFREY **A16**

Carol Rama

Fergus McCaffrey is proud to present a remarkable selection of *Gomme* works created between 1971 and 1977 by the Italian artist Carol Rama (1918–2015). Unacknowledged for decades, Rama's career has recently become better known through retrospectives at the Musée d'Art Moderne, Paris (2015), and New Museum, New York (2017). Rama's fraught artistic practice found personal and aesthetic resonances in the worn, punctured and repaired rubber tires in these works, whose limited color tones lend the work a minimalist and industrial aura of the 1960s to 1970s Italian art movement Arte Povera.



Portrait of Carol Rama. © PEPE fotografia. Courtesy Fergus McCaffrey, New York

MILES MCENERY GALLERY **A7**

Kevin Appel

Miles McEnery Gallery is pleased to exhibit new works by Kevin Appel. Kevin Appel begins his works by creating collaged assemblages of studio refuse: found images or his own of Los Angeles and the Southern California landscape are sliced, twisted and jumbled among masking detritus of earlier paintings. He then photographs these compositions and prints the resulting images onto canvases. Appel finishes by painting directly onto the prints, creating a varied surface that occludes some passages and leaves others exposed. In these layered abstractions, the montage of photographs and paint come together as one—the abstract paint immediate and confrontational and the photographic representation faintly recalling other places and times.



Kevin Appel. *Composite 34 (seasons ruin)*, 2017. Oil and UV-cured ink on aluminum, 43 × 32 in. Courtesy Miles McEnery Gallery, New York

ANTHONY MEIER FINE ARTS **C14**

Antonio Calderara

Anthony Meier Fine Arts will present a solo exhibition booth dedicated to the work of Italian artist Antonio Calderara (born 28 October 1903, died 28 June 1978). The booth will highlight Calderara's intimately scaled paintings and works on paper dating from the 1930s through the 1970s. Widely exhibited in Europe, our presentation will be one of the first public installations of Calderara's work in the United States.

Antonio Calderara. *Senza titolo*, 1957. Oil on board, 10 × 12½ in. Courtesy Anthony Meier Fine Arts, San Francisco



MENCONI + SCHOELKOPF FINE ART, LLC **D5**

American Art on Paper

Menconi + Schoelkopf's exhibition will represent the second of a two-part exhibition celebrating a century of American works on paper, 1865–1965. Our presentation will present works from the 1913 Armory Show to the midcentury, charting the development of American modernism on paper from its advent to its zenith. A printed catalogue, with essay by Judith Barter, PhD., will accompany each exhibition.

Alma Woodsey Thomas. *Fallen Wings*, 1967. Acrylic on paper, 22 × 30 in. Courtesy Menconi + Schoelkopf Fine Art LLC, New York

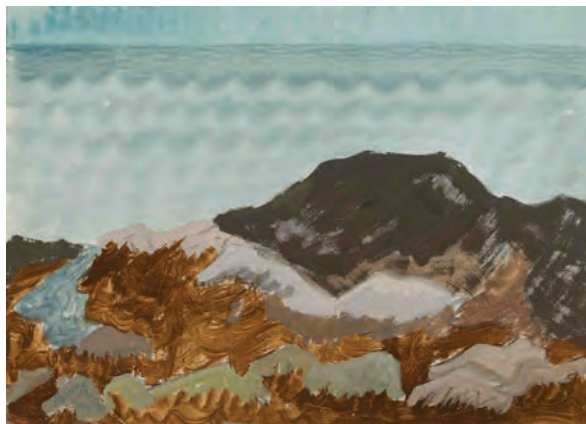


DONALD MORRIS GALLERY, INC. D16

60th Anniversary Show

The Donald Morris Gallery will celebrate its 60th anniversary with a group exhibition of works by American and European Modern masters, such as Milton Avery, Jean Dubuffet, Fernand Léger and Joan Miró.

Milton Avery. *Rocks and Ebbing Sea*, 1944. Gouache and watercolor on paper. Courtesy Donald Morris Gallery, Inc., Birmingham



JILL NEWHOUSE GALLERY D22

Pierre Bonnard with Contemporary Artists

Jill Newhouse Gallery will exhibit 25 works, including paintings, drawings and watercolors by the important French artist Pierre Bonnard alongside the work of eight contemporary artists. The name Pierre Bonnard conjures up scenes of idyllic domesticity, above all, women performing private ablutions, translated into expanses of unstable hues. Even the urgent scribbles in Bonnard's drawings read as equivalents for pulsing color. The multigenerational, present-day artists in this exhibition, Julian Hatton, Cecily Kahn, Graham Nickson, Larry Poons, Rachel Rickert, Jackie Saccoccio and George Segal, could be described as updating and expanding, in diverse ways, Bonnard's themes and approach to color, at the same time that they offer contemporary challenges to his legacy.

Pierre Bonnard. *Maison dans la vallée*, c. 1922. Watercolor, oil, gouache and pencil on paper, 11 x 15 3/8 in. Courtesy Jill Newhouse Gallery, New York



DAVID NOLAN GALLERY A28

Wardell Milan

David Nolan Gallery is pleased to present a solo exhibition of work by Wardell Milan. Throughout his practice, Milan (b. 1977, Knoxville, Tennessee) sustains a thoughtful inquiry into the nature of beauty and the unconscious, touching on topics such as body modification and gender performance. For The Art Show, Milan will present a group of new works on paper from his ongoing series, Parisian Landscapes. Included among these are two approximately 6 by 8-foot drawings, which present dynamic groups of individuals cast within idyllic scenery.

In making these works, the artist takes a journey through the history of photography—invoking Henri Cartier-Bresson, Nobuyoshi Araki, Robert Mapplethorpe and others—finding compositional ideas and physiognomic cues in an array of iconic imagery.

Wardell Milan. *Laura. Long languorous arms and a swan like neck (detail)*, 2018. © Wardell Milan. Courtesy David Nolan Gallery, New York



P·P·O·W D18

Dotty Attie

P·P·O·W is pleased to announce a one-person booth of works by Dotty Attie, which span her career from the early 1970s to the present. A presence on the New York art scene for over 50 years, Attie is one of the founding members of A.I.R., the first all-female artist's cooperative gallery, founded in 1972. Her work is a fusion of minimalism, appropriation and feminism and has consistently balanced emotional depth with critical inquiry. Since her earliest exhibitions, Attie's work has rigorously engaged the grid as a formal and conceptual tool. She decontextualizes canonical works by Old Master painters and Modern photographers, who, not incidentally, are all male. Text panels are interwoven with her drawings or paintings to imbue her images with violence, eroticism and psychological imbalance.

Dottie Attie. *In Old Age He Painted*, 1986. Pencil on paper, 43 x 29 1/2 in. Courtesy P·P·O·W, New York



PACE GALLERY **C1**

Tony Smith

Pace Gallery presents work by Tony Smith, highlighting a selection of the artist's sculptural maquettes developed through his modular system of formal and spatial organization.

Tony Smith. *Throwback*, 1976–79. Steel painted black, 13½ × 33 × 17 in. Edition of 6. © 2017 Estate of Tony Smith / Artists Rights Society (ARS), New York. Photo by Ellen Page Wilson. Courtesy Pace Gallery, New York



PACE/MACGILL GALLERY **D7**

Doubles, Pairs, Diptychs

Pace/MacGill Gallery will present a diverse selection of works showcasing a wide range of subjects which explore the visual and psychological intrigue of images as doubles, pairs and diptychs. We will feature an ensemble of works by Richard Avedon, Harry Callahan, Robert Cumming, Robert Frank, Paul Graham, Peter Hujar, Richard Learoyd, Richard Misrach, Yoshitomo Nara, Irving Penn, Michal Rovner, Viviane Sassen, Kiki Smith, JoAnn Verburg and William Wegman, to name a few.

Peter Hujar. *Two Men in Leather Kissing*, n.d. Vintage gelatin silver print. © The Peter Hujar Archive. Courtesy Pace/MacGill Gallery, New York



PACE PRINTS & PACE PRIMITIVE **D24**

Prints and Drawings Paired with African and Oceanic Sculpture

In celebration of its 50th anniversary, Pace Prints will present a curated exhibition of print publications spanning its history. Works on view will include Pace Prints's first publication, *Book*, a 1968 multiple by Lucas Samaras, as well as prints in various mediums by Chuck Close, Jean Dubuffet, Sol LeWitt, Robert Mangold, Agnes Martin, Louise Nevelson, Ed Ruscha and Julian Schnabel, among others.

The installation will also include prints and drawings by Henri Matisse and Pablo Picasso from Pace Master Prints, as well as sculpture from West Africa and Oceania from Pace Primitive.

Julian Schnabel (in collaboration with Jean Kallina). *Jean's First Trip to Versailles*, 1990. Photolithography, woodcut, etching and serigraphy, 54¼ × 64½ in. Edition of 35. Published by Pace Editions, Inc. © Julian Schnabel, photo courtesy Pace Prints, New York.



PETZEL **C10**

Sean Landers

"We're all awkward," declares an aphorism within the work of Sean Landers at Petzel Gallery's booth. The written word has long been central to Landers's practice—an avid doodler, the artist invariably begins work by distilling thoughts into expressions, poems, lyrics; always on yellow legal pads. Synthesizing the process, Landers extrapolates words or sentences and "carves" them into the bark of a painted forest of Aspen trees—chosen for their interconnected root system, a metaphor of sorts, as Landers explains: "If there is a single root system that connects everything I do together, it is my writing." Joy, doubt, shame and humor can be read in both the drawings and paintings—ruminations on artistic legacy, narcissism, foible and vulnerability.

Sean Landers. *Things I've Learned Part One*, 2017. Oil on linen, 72 × 61½ in. Courtesy Petzel, New York



JAMES REINISH & ASSOCIATES, INC. **B12**

Alfred Stieglitz and the Making of American Modernism

Our presentation will tell the story of Alfred Stieglitz and his artists. Stieglitz played a starring role in the emergence and development of American Modernism. Through his succession of galleries from 1905 to 1946, Stieglitz used every imaginable resource to showcase the foundational artists of modernism and allow the American artists he exhibited to develop a singularly American response to the avant-garde ideas of the early 20th century. We will gather paintings, drawings, photographs and sculpture by the most prominent artists exhibited and promoted by Stieglitz.

Alfred Stieglitz. *The Steerage*, 1907, printed in or before 1913. Photogravure, 12¹/₁₆ × 10³/₁₆ in. Courtesy James Reinish & Associates, Inc., New York



MICHAEL ROSENFELD GALLERY, LLC **D9**

William T. Williams

Michael Rosenfeld Gallery presents a solo exhibition of paintings by William T. Williams from his *111 1/2 Series* (c.1989–present). Titled to reference the Harlem address where his aunt and uncle lived and his memories of family gatherings that took place there every weekend, the *111 1/2 Series* paintings are defined by their eccentric palette of vivid primary colors and bright jewel tones. They are signature for their physicality; surfaces thickly layered and encrusted that appear cracked to expose underlying colors or mysteries. As with earlier paintings, Williams attaches autobiographical references to not only his titles but also to the shapes and colors that he uses for symbolic effect.

William T. Williams. *Duke's Afternoon* (*111 1/2 Series*), 1999. Acrylic on plywood, 15 1/2 × 15 in. © William T. Williams. Courtesy Michael Rosenfeld Gallery LLC, New York

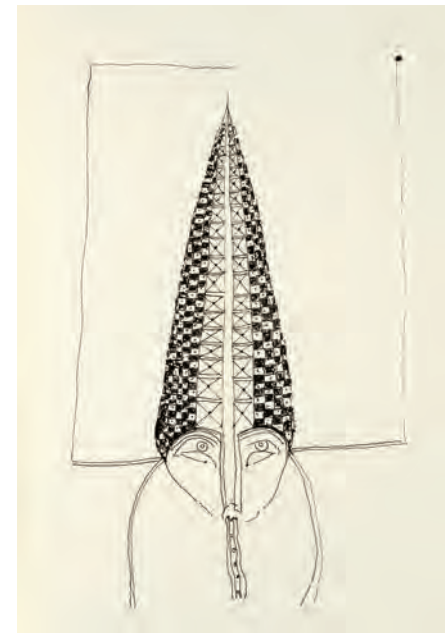


SALON 94 **C13**

Ibrahim El-Salahi

Salon 94 will present works on paper, paintings and a new sculpture by Sudanese artist Ibrahim El-Salahi. Our presentation will primarily focus on El-Salahi's 82-part *Life Diary* (2014–16). Intermixing memories from his childhood with imaginary scenes and forms, *Life Diary* remains one of the artist's key autobiographical creations, oscillating between fable, history and allegory. We will also present a selection of portraits from 1999, as well as a new sculpture from his *Tree* series.

Ibrahim El-Salahi. *Life Diary*, 2014–16. Ink on paper, 82 drawings, each 7 1/2 × 5 1/2 in. Courtesy Salon 94, New York

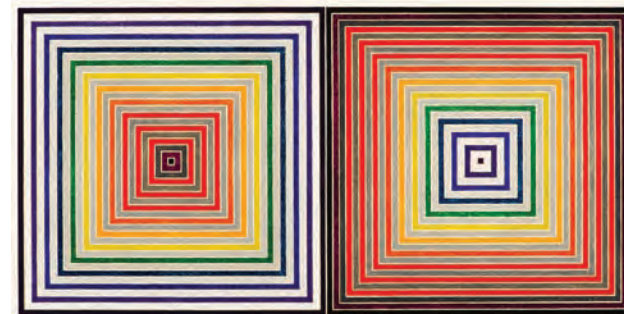


SUSAN SHEEHAN GALLERY **B10**

Postwar Prints and Works on Paper

Susan Sheehan Gallery will exhibit a well-curated group of rare and important prints and works on paper from the postwar era created by American artists. With an emphasis on the genres of Pop and Minimalist artwork, the gallery aims to create a dialogue between the artworks in exhibiting seminal works from within the medium. Given the varied printing techniques utilized by the exhibited artists during the so-called American Print Renaissance of the postwar period, prominence will be placed upon the diverse aesthetic results of the methods and how printmaking has been a central element of the artists' creative output. The gallery will exhibit work by Vija Celmins, Richard Diebenkorn, Helen Frankenthaler, Jasper Johns, Ellsworth Kelly, Roy Lichtenstein, Edward Ruscha and Frank Stella.

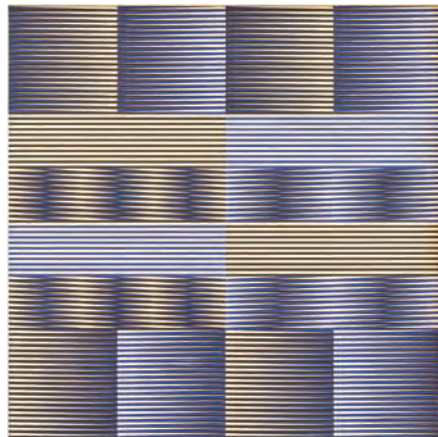
Frank Stella. *Double Gray Scramble*, 1973. Courtesy Susan Sheehan Gallery, New York



SICARDI | AYERS | BACINO D13

Parallel Concepts: Venezuelan and Brazilian Abstract-Constructive Art

There was an extraordinary development of parallel ideas between Venezuelan and Brazilian masters from the 1950s to 1970s. Working in Paris and Caracas, Alejandro Otero, Jesús Rafael Soto, Carlos Cruz-Diez and their contemporaries—from the Dissident Group to Gego, proposed the development of a new space in the realm of visual perception. The experimental spirit at work in Venezuela had its counterpart in the simultaneous output of Brazilian artists. Hélio Oiticica, Lygia Clark and others, reacted to the concrete art of the 1950s by moving towards an aesthetic geometry known as Neo-Concrete art. The works from one country echo and complement those from the other.

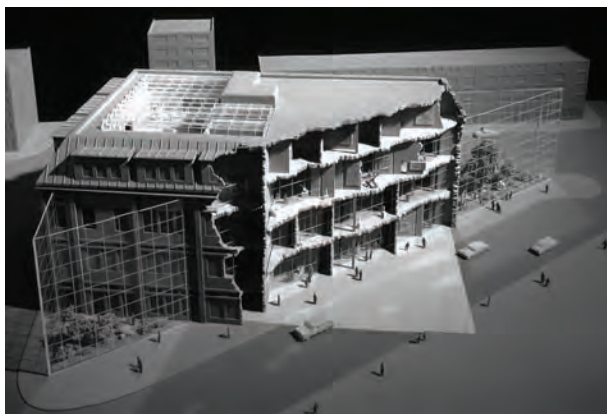


Carlos Cruz-Diez. *Inducción Cromática No 96*, 1974. Acrylic on wood, 31 ½ × 31 ½ in. Courtesy Sicardi | Ayers | Bacino, Houston

FREDRIC SNITZER GALLERY A17

James Wines

Since the late 1960s, James Wines's work has been based on a philosophy of "integrative thinking"—a fusion of art, architecture, landscape and the surrounding context. The drawings and models in this exhibition have been chosen to communicate these site-specific intentions, credit the reference sources and identify the conceptual ideas behind the works. This selection represents a range of social, cultural and environmental projects; including commercial structures, park and garden spaces, cultural institutions, civic plans, urban housing and structures with ecological imperatives.



James Wines. *Frankfort Museum of Modern Art—Model*, 1983. 3-D model, 29 ½ × 23 ½ × 12 ¼ in. Courtesy Fredric Snitzer Gallery, Miami

SPERONE WESTWATER C4

Otto Piene

Sperone Westwater is pleased to present a solo booth of Otto Piene, focusing on ceramic work from 2006–14. Encompassing freestanding sculpture and wall-mounted works alike, this technically experimental body of work represents the final chapter of Piene's influential series of *Rasterbilder*, or "screen paintings," examples of which will also be on view. In the *Rasterbilder*, Piene pressed pigment through screens to produce a mechanical pattern evoking the reflection and refraction of light; in ceramic, Piene pursued these ideas to still greater sensory effect.

Otto Piene. *Vanish & Reappear*, 1957/1989. Oil and fire on board, 28 ¾ × 40 ¼ in. Courtesy Sperone Westwater, New York



LESLIE TONKONOW ARTWORKS + PROJECTS A13

Amy Cutler

For more than 20 years, Amy Cutler has created exquisitely detailed narrative works of art inspired by dreams, politics, memories, daily life, religion, history and a variety of other sources. Adopting the fairytale illustration as a simplified form to engage viewers, she transforms internalized feelings into visual metaphors that express complex emotions and ideas. Our presentation features a solo exhibition of Cutler's newest drawings and paintings on paper. In these works, she explores the volatility of contemporary politics and its psychological aftermath.

Amy Cutler. *Seeking Advice*, 2017. Gouache on paper, 30 × 22 ¾ in. Courtesy Leslie Tonkonow Artworks + Projects, New York



VAN DOREN WAXTER **C6**

Jackie Saccoccio

Van Doren Waxter is excited to present a solo installation of new abstract paintings by American artist Jackie Saccoccio. Now in her mid-50s, the artist has found her career newly emergent and her paintings critically lauded. Considered in New York circles a painter's painter, and included in Jerry Saltz's May 2017 article "Right Now is a Blockbuster Moment in New York for Female Artists," she is part of the generation that includes Charline von Heyl, Amy Sillman and Joyce Pensato, among others. For The Art Show, the artist will create a new series of vertical-format paintings, to be installed as a special, highly focused presentation.

Jackie Saccoccio. *Portrait (Captive)*, 2015. Oil and mica on linen, 57 × 45 in. Courtesy Van Doren Waxter, New York



MEREDITH WARD FINE ART **D12**

The Emergence of American Modernism

Meredith Ward Fine Art will mount an exhibition to mark the centennial of the end of World War I. The show will explore the emergence of American modernism in the years before, during and immediately after the war. The early decades of the 20th century saw the burgeoning of modernist ideas in America, as artists traveled to Europe to see and experience the latest avant-garde trends, and began experimenting with new ideas in color and form. Assimilating the lessons of Post-Impressionism, American artists developed distinctive modernist languages. Focusing primarily on the period between 1908 and 1918, our show will explore the ways in which American artists responded to the European experience and how the ideas they brought back to the United States changed American art forever.

John Marin. *Weehawken Sequence*, c. 1910–16. Oil on canvas board, 9½ × 12¼ in. Courtesy Meredith Ward Fine Art, New York



WASHBURN GALLERY **A2**

Myron Stout

Landscape Drawings by Myron Stout at the Washburn Gallery's booth will be the first solo exhibition of works by Stout devoted to this subject. It will be followed immediately by a full-scale formal exhibition of Stout's landscape and tree studies at the Washburn Gallery in Chelsea. One of the artist's signature black-and-white paintings will be included in both venues. In winter he drew what he could see of the dunes through the window of his studio. Creating what he called a "treescape," he would focus on the visual and spatial experience of a single dwarf oak or pine as if it were a posing model. "You control the nature you need," said Stout (*Selections from the Journals of Myron Stout*, p. 268). During the early 1950s Stout's abstract paintings evolved from the geometric in full color to the great 1955 black-and-white emblematic works seen in the one painting to be included in both the Washburn Gallery booth and the gallery's subsequent exhibition opening March 8, 2017.

Myron Stout. *Untitled*, 1953. Black conte pencil on paper, 11 7/8 × 8 3/4 in. Courtesy Washburn Gallery, New York



MICHAEL WERNER **B13**

Peter Saul

Michael Werner Gallery (in cooperation with Mary Boone Gallery) will present a group of new paintings by Peter Saul. Saul's ironic and caustic humor, love of the grotesque, and dogged insistence on the necessity of a picture to tell a story have left him at odds with every dominant style of the past five decades. Despite his position as a radical fringe figure

in the canon of contemporary art, Saul has developed into a profound and influential artist who revisits the history of painting and portraiture while remaining thoroughly contemporary and visually unlike anything else in recent painting.

Peter Saul. *Fort Defiance*, 2008. Acrylic, oil on canvas, 54 × 95¾ in. Courtesy Michael Werner, New York



THE ART SHOW **30** YEARS

YARES ART **D26**

Milton Avery

Yares Art presents Milton Avery's early and intimate watercolors and gouaches, mainly from the 1930s, which have never been shown before. These are on view along with a selection of his large, resplendent late oil on canvas paintings, dating from 1954 to 1964. Luminous works on paper, such as *Four on the Sand* and *Beach Backs* (both 1930s), featuring crisp line and luminous color, depict working-class people enjoying leisure time at the seashore. Avery's visionary seascapes and beach scenes are also frequent subjects in the late works. Today, these paintings, as all of Avery's works, appear fresher, more vibrant and relevant than ever.



Milton Avery. *Untitled (Four on the Sand)*, c. 1930s. Watercolor with charcoal and pencil on paper, 15 × 22 in. Courtesy Yares Art, New York and Santa Fe

PAVEL ZUBOK GALLERY **D10**

Janice Biala

Pavel Zoubok Gallery will feature important works by the Polish-born American painter and collagist Janice Biala (1903–2000). On view are select key works from the 1950s and 1960s, making a compelling case for Biala's inclusion in the pantheon of postwar abstractionists working in collage. Her work has been exhibited extensively, with seven solo shows at the storied Stable Gallery, and at five Whitney Museum Annuals. Her works are in private and public collections, including the Whitney Museum of American Art, the Pittsburgh Museum, San Diego Museum of Art, the Phillips Collection, the National Museum in Oslo, Musée Cantonal de Beaux-Arts in Lausanne and Musée National d'Art Moderne, Centre Georges Pompidou.

Janice Biala. *Untitled (Bird)*, 1957. Mixed media collage on canvas, 56½ × 33 in. Courtesy Pavel Zoubok Gallery, New York



THE ART SHOW 2018 HIGHLIGHTS

DAVID ZWIRNER **C2**

25th Anniversary

David Zwirner presents a group exhibition celebrating the artists who have shaped the gallery's program since its founding in 1993. On the occasion of the gallery's 25th anniversary, this presentation will feature works by a selection of the gallery's 58 artists and estates.

Carol Bove. *Simone*, 2017. Stainless steel and urethane paint, 18 × 21 × 19 in. © Carol Bove. Courtesy the artist, Maccarone, New York and Los Angeles, and David Zwirner, New York and London



THE ART SHOW **30** YEARS

**ART DEALERS
ASSOCIATION OF AMERICA**

205 Lexington Avenue, Suite #901

New York, NY 10016

adaa@artdealers.org

www.artdealers.org

tel: 212.488.5550

fax: 646.688.6809

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#TheArtShowNYC

The Art Show 2018
Images from Select Presentations
For high-resolution images, please visit <http://bit.ly/2BSsnf7>

303 Gallery



Mary Heilmann
Orbit, 1978
Acrylic and latex on canvas
24 x 24 in. (61 x 61 cm)
Signed and dated verso MH 124



Mary Heilmann
Shadow Cup 2, 1985
Glazed ceramic
21 1/4 x 24 x 1 3/4 in.
(54 x 61 x 4.4 cm)
MH 436v



Mary Heilmann
Driving at Night, 20
Acrylic on canvas
14 x 24 in. (35.6 x 61 cm)
MH 547

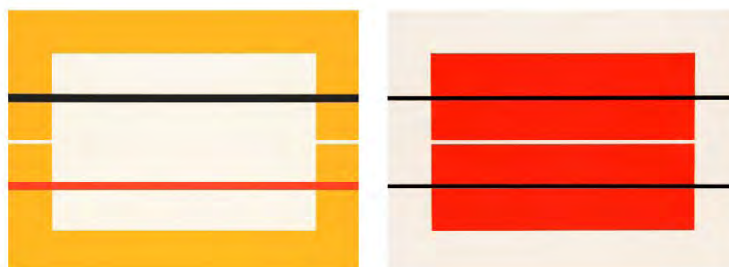
Brooke Alexander, Inc.



Josef Albers
Never Before, 1976
Portfolio of twelve screenprints
19 × 20 in. (48.3 × 50.8 cm)
Edition of 46
Courtesy Brooke Alexander, New York



Richard Artschwager
Locations, 1969
Formica on wood with screenprinted plexiglas,
and 5 blps made of wood, glass, plexiglas
and rubberized horsehair with formica
Overall dimensions variable
Edition of 90
Courtesy Brooke Alexander, New York



Donald Judd
Untitled (S. #196), 1990
Woodcut printed in cadmium yellow with black (lower)
and red (upper) hand stencil printing
23 ½ × 31 ½ in. (60 × 80 cm)
Edition of 25

Donald Judd
Untitled (S. #198), 1990
Woodcut printed in cadmium red with two lines of black
hand stencil printing
23 ½ × 31 ½ in. (60 × 80 cm)
Edition of 25
Courtesy Brooke Alexander, New York

Altman Siegel

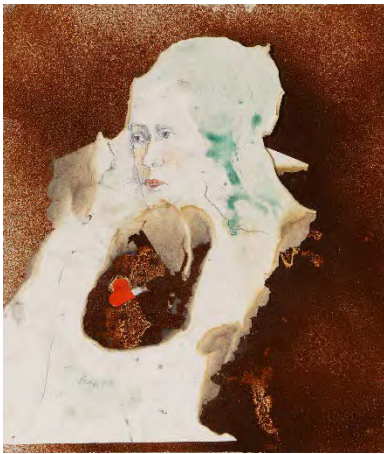


Liam Everett
Untitled (Lotus Eaters), 2017
Acrylic paint, enamel paint,
salt, alcohol on linen
99 × 78 in. (251.5 × 198.1 cm)
Courtesy the Artist and Altman Siegel,
San Francisco



Liam Everett
Untitled (So much the better, so much the better),
2017
Acrylic paint, enamel paint,
salt, alcohol on linen
91 × 80 in. (231.1 × 203.2 cm)
Courtesy the Artist and Altman Siegel,
San Francisco

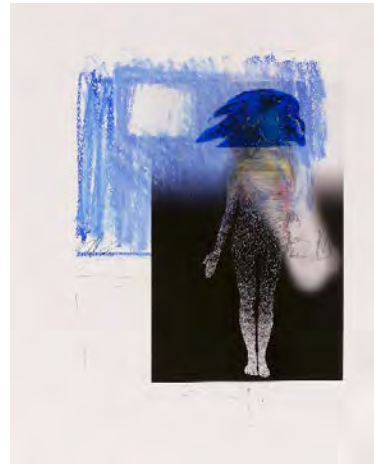
Anglim Gilbert Gallery



Lynn Hershman Leeson
Burning Heart, 1975
Collage
11 ¼ × 10 in.
Courtesy the artist and
Anglim Gilbert Gallery



Lynn Hershman Leeson
Robot and Her Shadow, 1963
Collage
14 × 10 ¾ in.
Courtesy the artist and
Anglim Gilbert Gallery



Lynn Hershman Leeson
Water Woman Wave, 1975
Collage
14 × 12 in.
Courtesy the artist and
Anglim Gilbert Gallery

Berggruen Gallery



Wayne Thiebaud
Untitled (Cupcakes), 1999
Pastel on paper
8 ⁷/₈ × 10 ³/₁₆ in.
Image Courtesy Berggruen Gallery

Peter Blum Gallery



Chris Marker
Koreans - Untitled #4, 1957
Black and white digital
photograph mounted on black
Sintra
10 ³/₈ × 13 ⁷/₈ in.
(26.4 × 35.2 cm)
Courtesy Peter Blum Gallery



Chris Marker
Koreans - Untitled #5, 1957
Black and white digital
photograph mounted on black
Sintra
9 ³/₈ × 13 ⁷/₈ in.
(23.8 × 35.2 cm)
Courtesy Peter Blum Gallery



Chris Marker
Koreans - Untitled #41, 1957
Black and white digital
photograph mounted on black
Sintra
13 ⁷/₈ × 12 ¹/₄ in.
(35.2 × 31.1 cm)
Courtesy Peter Blum Gallery

Tanya Bonakdar Gallery



Tomás Saraceno

Hybrid Dark solitary semi-social Cluster

*Al Wazor built by: a solo Nephila edulis - four weeks,
a quartet Cyrtophora citricola - four weeks, rotated 90°, 2017*

Spider silk, carbon fiber, ink

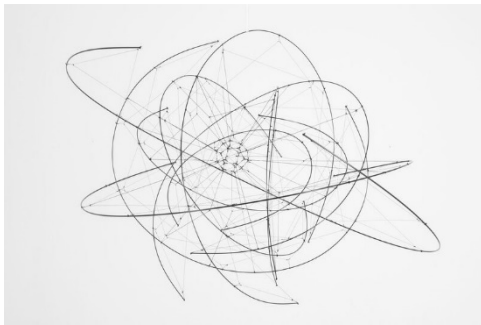
37 ¾ × 37 ¾ × 37 ¾ in.

(96 × 96 × 96 cm)

Courtesy the artist and

Tanya Bonakdar Gallery, New York

© Photography by Studio Tomás Saraceno, 2017



Tomás Saraceno

Zonal Harmonic 1N 100/9, 2017

Carbon fibre, polyester rope,
glue, fishing line

33 ½ × 39 ¾ × 41 ¾ in.

(85 × 100 × 105 cm)

Courtesy the artist and

Tanya Bonakdar Gallery, New York

© Photography by Studio Tomás Saraceno, 2017

Tomás Saraceno

Altostratus undulatus/ M+M, 2017

Metal, Plexiglas iridescent,
metal wire, steel thread

40 modules, 15 cm in diameter;

21 ⅝ × 47 ¼ × 23 ⅝ in.

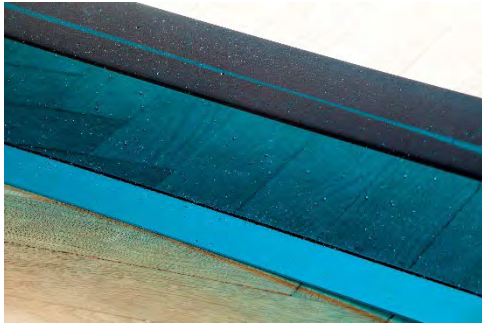
(55 × 120 × 60 cm)

Courtesy the artist and

Tanya Bonakdar Gallery, New York

© Photography by Studio Tomás Saraceno, 2017

Bortolami



Ann Veronica Janssens

Blue Bar, 2016

Glass

78.74 × 4.72 × 4.72 in.

(200 × 12 × 12 cm)

Courtesy Bortolami, New York



Ann Veronica Janssens

Blue Bar, 2016

Glass

78.74 × 4.72 × 4.72 in.

(200 × 12 × 12 cm)

Courtesy Bortolami, New York



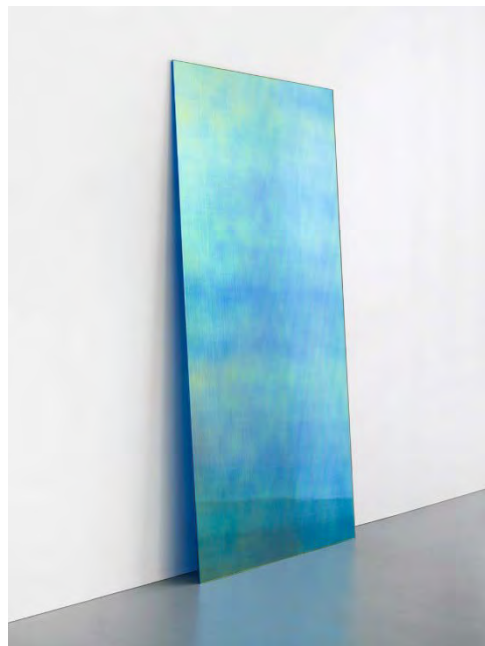
Ann Veronica Janssens

Gaufrette (Magma B), 2017

Annealed glass, vertical and
horizontal ribs, PVC filter

94½ × 47¼ × ½ in. (240 × 120 × 1.2 cm)

Courtesy Bortolami, New York



Ann Veronica Janssens

Gaufrette (Magma B), 2017

Annealed glass, vertical and
horizontal ribs, PVC filter

94½ × 47¼ × ½ in. (240 × 120 × 1.2 cm)

Courtesy Bortolami, New York

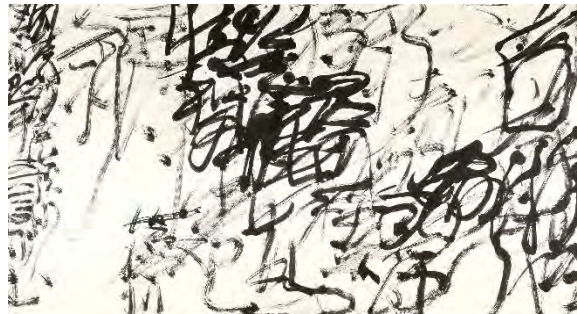
Chambers Fine Art



Wang Dongling 王冬龄
Daoist Canon 道枢, 2014
Ink on Xuan paper 纸面水墨
60¼ × 33 in. (153 × 84 cm)
Courtesy Chambers Fine Art



Yan Shanchun 严善錞
Over the Lake No. 06 湖上, 2016
Mixed media 综合材料
78¾ × 55½ in. (200 × 141 cm)
Courtesy Chambers Fine Art



Wang Dongling 王冬龄
Far Far Away 远远, 2015
Ink on Xuan paper 纸面水墨
37¾ × 70¾ in. (96 × 180 cm)
Courtesy Chambers Fine Art

Cheim & Read



Lynda Benglis
BACK BONE, 2017
Cast sparkles on handmade
paper over chicken wire
46 × 29 × 10 in.
(116.8 × 73.7 × 25.4 cm)
Courtesy Cheim & Read,
New York



Lynda Benglis
MADAME BUTTERFLY, 2017
Cast sparkles on handmade
paper over chicken wire
21 × 23 × 16 in.
(53.3 × 58.4 × 40.6 cm)
Courtesy Cheim & Read,
New York



Lynda Benglis
WONDER WOMAN, 2016–17
Cast sparkles on handmade
paper over chicken wire
44 × 24 × 17 in.
(111.8 × 61 × 43.2 cm)
Courtesy Cheim & Read,
New York



Lynda Benglis
SB#3, 2017
Cast sparkles on handmade paper
over chicken wire
30 × 17 × 14½ in. (76.2 × 43.2 × 36.8 cm)
Courtesy Cheim & Read, New York



Lynda Benglis
SB#8, 2017
Cast sparkles on handmade paper
over chicken wire
29 × 34 × 12 in. (73.7 × 86.4 × 30.5 cm)
Courtesy Cheim & Read, New York



Lynda Benglis
SB#5, 2017
Cast sparkles on handmade paper
over chicken wire
41 × 25 × 12 ¾ in. (104.1 × 63.5 × 32.4 cm)
Courtesy Cheim & Read, New York



Lynda Benglis
SPARKLE MARS, 2017
Cast sparkles on handmade paper over chicken
wire, acrylic medium, sparkles
35 × 18 × 9 in. (88.9 × 45.7 × 22.9 cm)
Courtesy Cheim & Read, New York

James Cohan



Bill Viola
Poem A, 2005
Color video triptych on LCD flat
panels mounted on shelf
13 ½ × 51 × 10 in.
Edition 8 of 12
Courtesy the Artist and James Cohan, New York



Bill Viola
Study for the Path, 2002
Color DVD video triptych on three
LCD flat panel screens mounted
horizontally on wall
15 × 69 ⅛ × 2 ⅜ in.
Edition 3 of 5
Courtesy the Artist and James Cohan, New York

Thomas Colville Fine Art

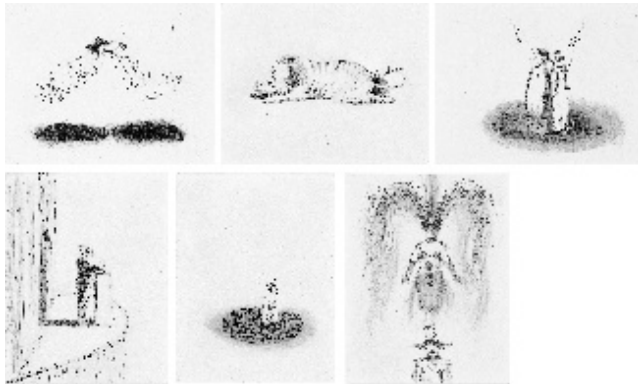


De Scott Evans
Cat in a Crate, circa 1887
Oil on canvas
10 1/8 x 12 1/8 x 8 3/8 in.
Courtesy Thomas Colville Fine Art

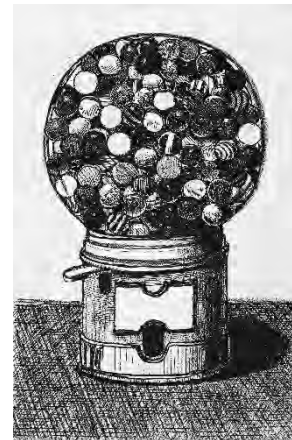


Joseph Stella
Painter's Row As It Stood in the Spring of 1908 (Pittsburgh), 1908
Charcoal on paper laid down on board
11 3/4 x 18 1/2 in.
Courtesy Thomas Colville Fine Art

Crown Point Press



Wayne Thiebaud
Clown Memories, 2017
Portfolio of six hard ground etchings with drypoint
13 1/2 x 17 in. or 17 x 13 1/2 in. each
Edition 20
Published by Crown Point Press



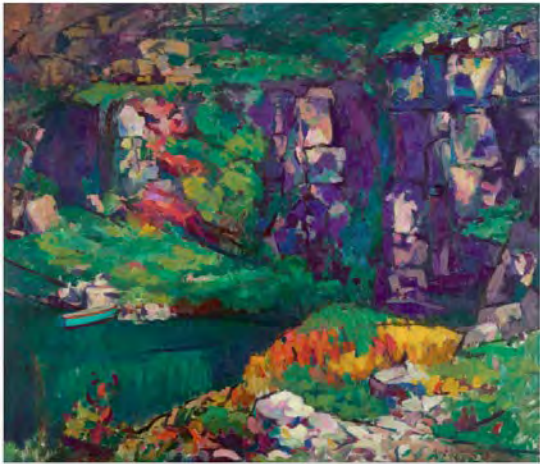
Wayne Thiebaud
Dark Gumball Machine, 1964 / 2017
Hard ground and soft ground etching
18 x 13 in.
Edition 30
Published by Crown Point Press

Danese / Corey



William Tucker
Meru, 2017
Cast bronze with patina
99 × 84 × 78 in.
Courtesy Danese / Corey, New York

Debra Force Fine Art, Inc.



Hugh Henry Breckenridge
The Lake, 1916
Oil on canvas
37 ³/₁₆ × 43 ³/₈ in.
Courtesy Debra Force Fine Art, New York



Marsden Hartley
Camellias #1, 1919–21
Oil on canvas
38 ¹/₂ × 21 ³/₄ in.
Courtesy Debra Force Fine Art, New York

Fraenkel Gallery

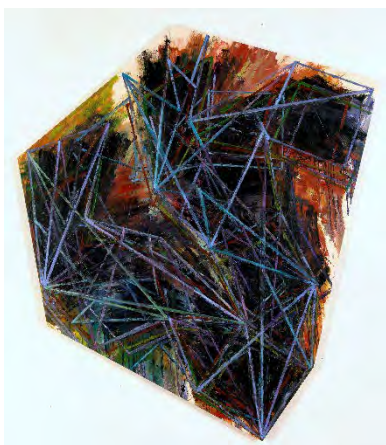


Bernd & Hilla Becher
Water Tower, Herve/Liège, Belgium, 1971
© Estate Bernd and Hilla Becher
Courtesy Fraenkel Gallery

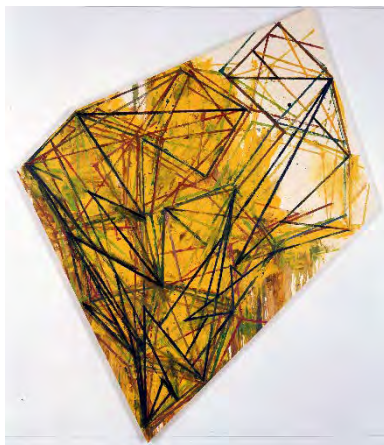


Bernd & Hilla Becher
Water Towers, 1988
© Estate Bernd and Hilla Becher
Courtesy Fraenkel Gallery

Peter Freeman, Inc.



Mel Bochner
Breach, 1983
Oil on canvas
93 3/8 x 89 1/2 in.
(237.2 x 227.3 cm)
Courtesy Peter Freeman, Inc.



Mel Bochner
Surge, 1983
Oil on canvas
110 1/2 x 92 in.
(280.7 x 233.7 cm)
Courtesy Peter Freeman, Inc.



Mel Bochner
Deteriorate, 2017
Oil on canvas
108 x 38 in.
(274.3 x 96.5 cm)
Courtesy Peter Freeman, Inc.

Galerie St. Etienne



Oskar Kokoschka
Galatea, 1953
Oil on canvas
35 ⁷/₈ × 28 in. (91.1 × 71.1 cm)
Initialed "OK," lower left
Courtesy Galerie St. Etienne, New York



Emil Nolde
Portrait of Ada, the Artist's Wife
Watercolor on Japan paper
18 ⁵/₈ × 14 in. (47.3 × 35.6 cm)
Signed, lower right
Courtesy Galerie St. Etienne, New York



Max Beckmann
Portrait of Irma Simon, 1924
Oil on canvas
48 × 23 ⁵/₈ in. (122 × 60 cm)
Courtesy Galerie St. Etienne, New York



Marie-Louise Motesiczky
Henriette Motesiczky, 1959
Oil on canvas
36 × 32 in. (91.4 × 81.3 cm)
Initialed and dated, lower right
Courtesy Galerie St. Etienne, New York

James Goodman Gallery



Sam Francis
A Page from the Notebook of Dreams, 1989
Acrylic and gouache on paper
17 x 14 in. (43.2 x 35.6 cm)
Courtesy James Goodman Gallery



Roy Lichtenstein
Drawing for Inaugural Print, 1977
Pencil and colored pencil on paper
11 ¼ x 8 ⅝ in. (28.5 x 22 cm)
Courtesy James Goodman Gallery

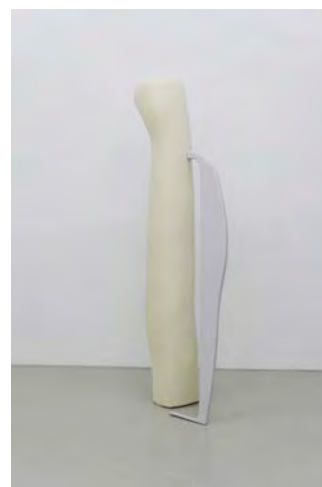
Marian Goodman Gallery



Nairy Baghramian
Sitzengebliebene (Schlingel) / Stay Downers (Scallywag), 2017
Polyurethane, lacquered aluminum
51 ⅝ x 43 ¼ x 22 ½ in.
(131 x 110 x 57 cm)
Courtesy Marian Goodman Gallery, © Nairy Baghramian



Nairy Baghramian
Sitzengebliebene (Tranfunzel) / Stay Downers (Slowpoke), 2017
Polyurethane, lacquered aluminum
59 ⅛ x 85 ⅜ x 19 ¾ in.
(150 x 217 x 50 cm)
Courtesy Marian Goodman Gallery, © Nairy Baghramian

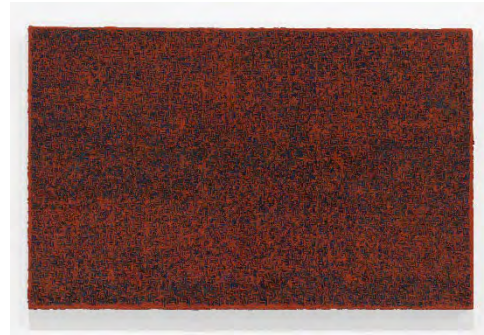


Nairy Baghramian
Sitzengebliebene (Eigenbrödler) / Stay Downers (Maverick), 2017
Polyurethane, lacquered aluminum
78 ¾ x 26 ¾ x 13 ⅜ in.
(200 x 68 x 34 cm)
Courtesy Marian Goodman Gallery, © Nairy Baghramian

Alexander Gray Associates



Harmony Hammond
Blue, Brown, Gray, 1976–77
Oil and Dorland's wax on canvas
12 × 34 in. (30.5 × 86.4 cm)
Courtesy Alexander Gray Associates, New York

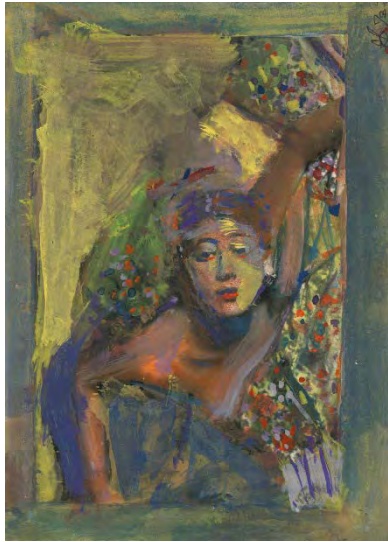


Harmony Hammond
Koster, 1975
Oil and Dorland's wax on canvas
24 × 38 in. (61 × 96.5 cm)
Courtesy Alexander Gray Associates, New York



Harmony Hammond
Letting the Weather Get In, 1977
Oil and Dorland's wax on canvas
14 × 45.5 in. (35.6 × 115.6 cm)
Courtesy Alexander Gray Associates, New York

Howard Greenberg Gallery



Saul Leiter
Inez, 1970s–90s
Gouache, casein and watercolor
over gelatin silver photograph
© Saul Leiter Foundation, Courtesy
Howard Greenberg Gallery, New York



Saul Leiter
Street Scene, 1959
Chromogenic print; printed later
© Saul Leiter Foundation, Courtesy
Howard Greenberg Gallery, New York



Saul Leiter
Untitled, date unknown
Oil painting
© Saul Leiter Foundation, Courtesy
Howard Greenberg Gallery, New York



Saul Leiter
Toy Shop, 1950s
Gelatin silver print; printed c. 1950s
© Saul Leiter Foundation, Courtesy
Howard Greenberg Gallery, New York

Hauser & Wirth



Hans Arp
Konstellation bewegter, welliger, blumiger Formen / Constellation de formes animées, ondulées et florales (Constellation of Moving, Undulating, and Flowery Forms), 1942
Wood relief
13 × 12 5/8 × 1 in. (33 × 32 × 2.5 cm)
© Stiftung Arp e.V./Licensed by ARS, NY and DACS, London
Courtesy Hauser & Wirth



Hans Arp
Wolkentier / Animal de nuage (Cloud animal), 1961 (cast 2012)
Bronze
10 5/8 × 13 × 12 1/4 in. (27 × 33 × 31 cm)
© Stiftung Arp e.V./Licensed by ARS, NY and DACS, London
Courtesy Hauser & Wirth

Hirschl & Adler Galleries



John James Audubon
Long Haired Squirrel, c. 1841
Watercolor, pencil, ink, and gouache on Whatman paper
23 1/2 × 18 1/2 in.
Courtesy Hirschl & Adler Galleries



Osvaldo Louis Guglielmi
Tumblers, 1942
Oil on composition board
10 × 8 in.
Signed (at lower left)
Courtesy Hirschl & Adler Galleries



Louis Lozowick
Construction, 1933
Carbon pencil and ink on paper
14 × 10 3/4 in.
Signed (at lower right)
Courtesy Hirschl & Adler Galleries



Edund D. Lewandowski
Farm Buildings, 1940
Watercolor and gouache on board
18 $\frac{3}{4}$ \times 26 $\frac{1}{4}$ in.
Signed and dated (at lower center)
Courtesy Hirschl & Adler Galleries



William Michael Harnett
Music, 1885
Oil on mahogany panel
11 \times 14 $\frac{1}{2}$ in.
Courtesy Hirschl & Adler Galleries

Hirschl & Adler Modern



Frank Walter
Abstract Science: Light
Oil on wood
8 $\frac{3}{4}$ \times 9 $\frac{7}{8}$ in.
Courtesy the Estate of Frank Walter and
Hirschl & Adler Modern, New York



Frank Walter
Aurora
Watercolor on paper
3 $\frac{13}{16}$ \times 2 $\frac{7}{8}$ in.
Courtesy the Estate of Frank Walter and
Hirschl & Adler Modern, New York

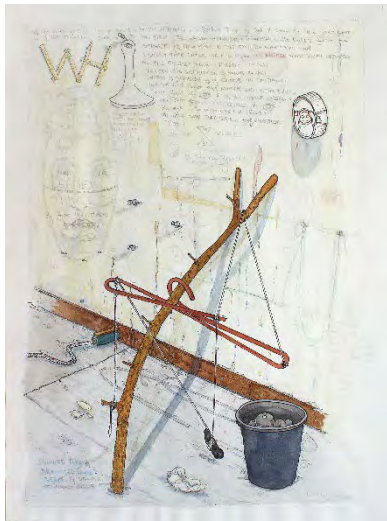


Frank Walter
Group of Trees before Shoreline
Oil on corrugated cardboard
12 5/8 x 11 7/8 in.
Courtesy the Estate of Frank Walter and
Hirschl & Adler Modern, New York

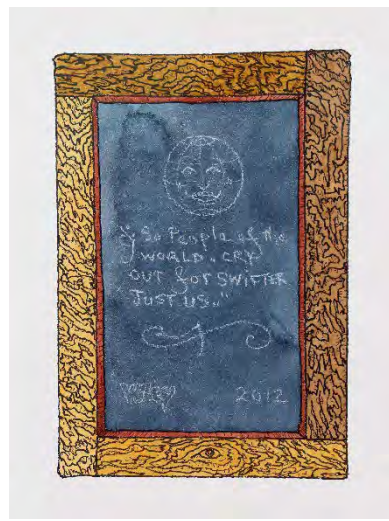


Frank Walter
Man with Cone Hat
Acacia wood
10 1/4 x 2 7/8 x 2 1/2 in.
Courtesy the Estate of Frank Walter and
Hirschl & Adler Modern, New York

Hosfelt Gallery



William T. Wiley
For Leaner Times, 2012
Watercolor and ink on paper
30 x 20 in.
Courtesy Hosfelt Gallery, San Francisco



William T. Wiley
Swifter Just Us, 2012
Watercolor and ink on paper
12 x 9 in.
Courtesy Hosfelt Gallery, San Francisco



William T. Wiley
On the Left... We? Attempt a New Sign for the Palate.
On the Right, Gold Man Sacks the World, 2010
 Watercolor and ink on paper
 22 x 30 in.
 Courtesy Hosfelt Gallery, San Francisco

Casey Kaplan

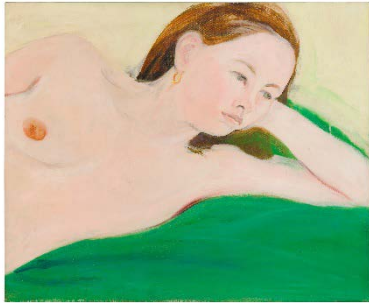


Jonathan Gardner
Night Swimmers, 2017
 Oil on linen
 70 x 50 in. (178 x 127 cm)
 Photo: Jason Wyche
 Courtesy the artist and Casey Kaplan, New York



Jonathan Gardner,
Eclipse, 2017
 Oil on linen
 41 x 40 in. (104.1 x 101.6 cm)
 Photo: Jason Wyche
 Courtesy the artist and Casey Kaplan, New York

Paul Kasmin Gallery

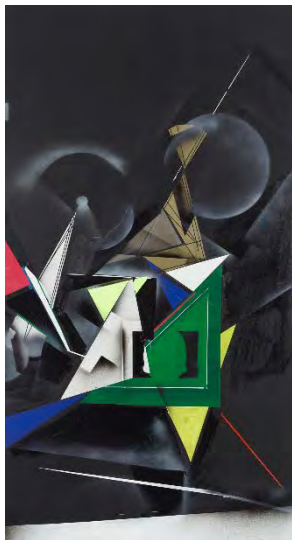


Jane Freilicher
Nude on green blanket, 1967
Oil on canvas
25 × 30 1/8 in. (63.5 × 76.5 cm)
Courtesy Paul Kasmin Gallery



Jane Freilicher
Untitled (seated nude with blue robe), 1970
Oil on linen
35 7/8 × 32 1/8 × 1 1/4 in. (91.1 × 81.6 × 3.2 cm)
Courtesy Paul Kasmin Gallery

June Kelly Gallery



Nola Zirin
Orbs and Angles, 2017
Mixed media on canvas
83 × 50 in.
Courtesy June Kelly Gallery, New York



Nola Zirin
Incidental Alchemy, 2006
Oil on canvas
74 × 52 in.
Courtesy June Kelly Gallery, New York

Sean Kelly Gallery



Jose Dávila
*Untitled (Femme assise au chapeau
bleu et rouge)*, 2018
Archival pigment print
68 7/8 × 53 15/16 × 3 1/8 in.
Edition of 4 with 1 AP
© Jose Dávila
Photography: Agustin Arce
Courtesy Sean Kelly, New York



Jose Dávila
*Untitled (Nature morte au crâne
sur une chaise)*, 2018
Archival pigment print
68 7/8 × 52 × 3 1/8 in.
Edition of 4 with 1 AP
© Jose Dávila
Photography: Agustin Arce
Courtesy Sean Kelly, New York



Jose Dávila
*Untitled (Femme assise à l'
l'abécédaire)*, 2018
Archival pigment print
68 7/8 × 55 1/8 × 3 1/8 in.
Edition of 4 with 1 AP
© Jose Dávila
Photography: Agustin Arce
Courtesy Sean Kelly, New York



Jose Dávila
Untitled (Gamma), 2018
Archival pigment print
53 1/8 × 74 13/16 × 3 1/8 in.
Edition of 4 with 1 AP
© Jose Dávila
Photography: Agustin Arce
Courtesy Sean Kelly, New York



Jose Dávila
Untitled (Black Widow), 2018
Archival pigment print
59 7/8 × 42 1/8 × 3 1/8 in.
Edition of 4 with 1 AP
© Jose Dávila
Photography: Agustin Arce
Courtesy Sean Kelly, New York



Jose Dávila
Untitled (Orange Under Table), 2018
 Archival pigment print
 25 5/8 × 20 7/8 × 3 in.
 Edition of 4 with 1 AP
 © Jose Dávila
 Photography: Agustin Arce
 Courtesy Sean Kelly, New York



Jose Dávila
Untitled (maquette for Eppur si Muove), 2018
 Archival pigment print
 25 5/8 × 17 3/4 × 3 in.
 Edition of 4 with 1 AP
 © Jose Dávila
 Photography: Agustin Arce
 Courtesy Sean Kelly, New York

Anton Kern Gallery



Andy Warhol
Hand Holding Bunch of Roses, c. 1957
 Ink and graphite on scrap paper
 17 7/8 × 15 1/4 in. (paper) (45.4 × 38.7 cm)
 Courtesy Anton Kern Gallery, New York /
 © The Andy Warhol Foundation for the Arts



Andy Warhol
Female Head with Rose In Mouth, c. 1957
 Ink and graphite on scrap paper
 8 1/8 × 7 in. (paper) (20.6 × 17.8 cm)
 Courtesy Anton Kern Gallery, New York /
 © The Andy Warhol Foundation for the Arts

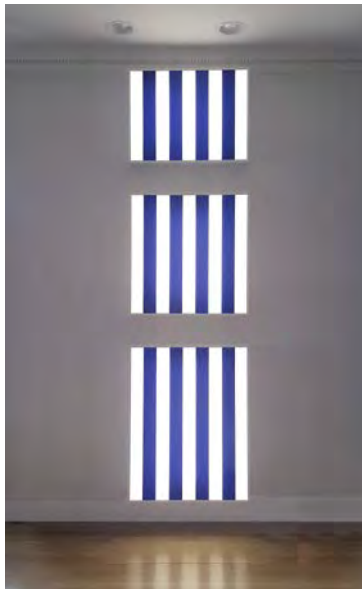


Andy Warhol
Rose in Fluted Glass, c. 1956
Ink and graphite on scrap paper
17 ¾ × 13 in. (45.1 × 33 cm)
Courtesy Anton Kern Gallery, New York /
© The Andy Warhol Foundation for the Arts



Nicole Eisenman
Untitled, 2017
Ink on paper
15 × 11 ½ in.
Courtesy Anton Kern Gallery,
New York / © Nicole Eisenman

Krakow Witkin Gallery



Daniel Buren
Three Light Boxes for One Wall, 1989
Three electrical light boxes with silkscreen
Courtesy Krakow Witkin Gallery

Galerie Lelong & Co.



Mildred Thompson
Magnetic Fields, 1991
Oil on canvas
61 3/4 x 95 1/2 in. (156.8 x 242.6 cm)
© The Mildred Thompson Estate
Courtesy Galerie Lelong & Co.

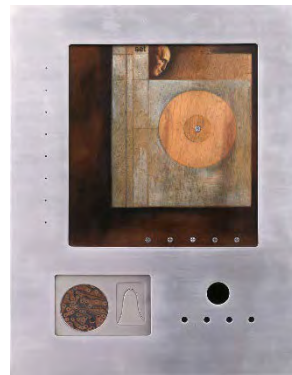


Mildred Thompson
Magnetic Fields 107, 1990
Oil on canvas
60 5/8 x 50 1/2 in. (154 x 128.3 cm)
© The Mildred Thompson Estate
Courtesy Galerie Lelong & Co.

Locks Gallery



Thomas Chimes
Geometry Love (1966-1969), 1969
Mixed media metal box construction
Courtesy Locks Gallery, Philadelphia



Thomas Chimes
Set (Descent), 1972
Mixed media metal box construction
Courtesy Locks Gallery, Philadelphia

Jeffrey H. Loria & Co., Inc.



Jean Dubuffet
Personage des Legends, March 27, 1962
Gouache on paper
19 ⁷/₈ × 13 ¹/₄ in.
Courtesy Jeffrey H. Loria & Co., Inc.

Luhring Augustine



Tunga
Untitled, 1999–2008
Cast glass, magnets, steel net and cast iron
39 ³/₈ × 17 ³/₄ × 19 ⁵/₈ in. (100 × 45 × 50 cm)
Courtesy the artist and Luhring Augustine,
New York



Rachel Whiteread
Untitled (Torso), 1992
Wax
3 ³/₄ × 9 ¹/₁₆ × 6 ¹/₂ in. (9.5 × 23 × 16.5 cm)
Courtesy the artist and Luhring Augustine,
New York

Maccarone

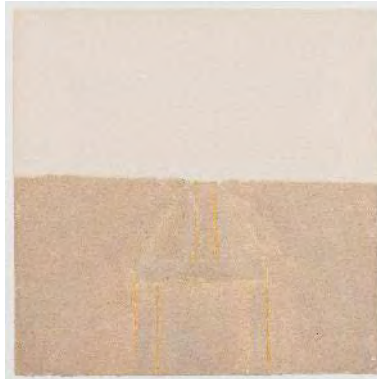


Ann Craven
Yellow Canary (Stepping Out in Pink Sunset, in Snow), 2018
Oil on canvas
48 x 36 in.
Courtesy Maccarone, New York and Los Angeles

Lawrence Markey



James Bishop
Untitled, n.d.
Oil and colored pencil on paper
8 x 8 in.
Courtesy Lawrence Markey

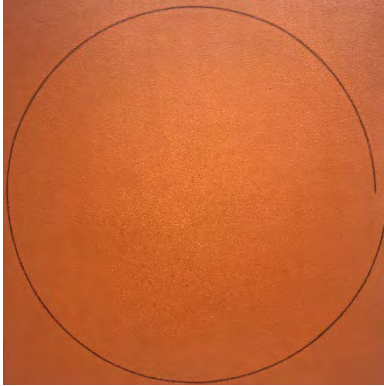


James Bishop
Untitled, 1963–64
Oil and colored pencil on paper
8 x 8 in.
Courtesy Lawrence Markey

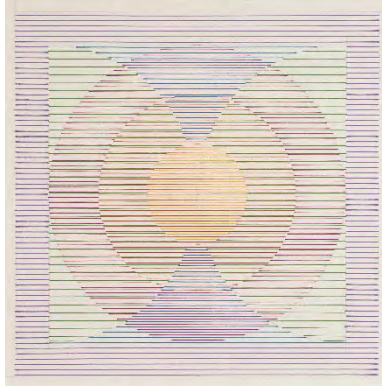


James Bishop
Untitled, n.d.
Oil on paper
6 x 7 1/8 in.
Courtesy Lawrence Markey

Barbara Mathes Gallery



Robert Mangold
Broken Circle, 1972
Acrylic and graphite on
Masonite
15 × 15 × 1 in.
(38.1 × 38.1 × 2.5 cm)
Courtesy Barbara Mathes
Gallery, New York



Manuel Espinosa
Untitled, 1968
Ink on Paper
Paper: 11 × 15 in.
(27.5 × 38 cm)
Courtesy Barbara Mathes
Gallery, New York



Robert Rauschenberg
Untitled (Signal), 1980
Acrylic and collage on wood
32 × 32 in. (81.2 × 81.2 cm)
Courtesy Barbara Mathes
Gallery, New York

Fergus McCaffrey



Carol Rama
Photograph: © PEPE fotografia
Courtesy Fergus McCaffrey, New York

Miles McEnergy Gallery



Kevin Appel
Composite 28
(the argument), 2017
Oil, acrylic, and UV cured ink
on canvas over aluminum
70 × 60 in. (177.8 × 152.4 cm)
Courtesy Miles McEnergy Gallery



Kevin Appel
Composite 34 (seasons ruin), 2017
Oil and UV cured ink on
aluminum
43 × 32 in. (109.2 × 81.3 cm)
Courtesy Miles McEnergy Gallery



Kevin Appel
Untitled Composite, 2017
Oil and UV cured ink on paper
30 × 22 in. (76.2 × 55.9 cm)
Courtesy Miles McEnergy Gallery

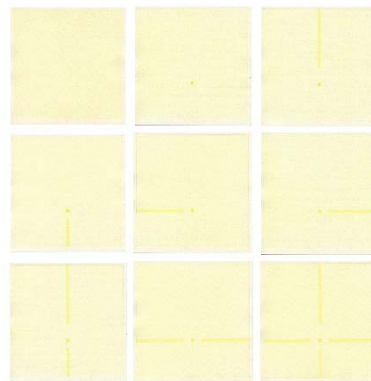
Anthony Meier Fine Arts



Antonio Calderara
Senza titolo, 1957
Oil on board
10 × 12½ in. (25.5 × 32 cm)
Courtesy Anthony Meier Fine
Arts, San Francisco



Antonio Calderara
Presenze Ortogonali Nel Nero,
1970
Oil and PVC-Platte
21¼ × 21¼ in. (54 × 54 cm)
Courtesy Anthony Meier Fine
Arts, San Francisco



Antonio Calderara
Senza Titolo
(Situazione in giallo), c. 1971/72
Watercolor and graphite
on cardboard
7½ × 7½ in. each,
nine sheets (19 × 19 cm each,
nine sheets)
Courtesy Anthony Meier Fine
Arts, San Francisco

Donald Morris Gallery, Inc.



Milton Avery
Rocks and Ebbing Sea, 1944
Gouache and watercolor on paper
Courtesy Donald Morris Gallery, Inc.

Jill Newhouse Gallery



Pierre Bonnard
Maison dans la vallée
Watercolor, oil, gouache and
pencil on paper
11 × 15 3/8 in. (28 × 39 cm)
Courtesy Jill Newhouse Gallery



Pierre Bonnard
Still Life with Pitcher of Flowers
Pencil on paper
4 1/2 × 6 3/4 in.
(11.4 × 17.1 cm)
Courtesy Jill Newhouse Gallery



Pierre Bonnard
Two Studies for "Le Petit déjeuner"
Pencil on paper
9 13/16 × 6 7/16 in.
(24.9 × 16.4 cm)
Courtesy Jill Newhouse Gallery

David Nolan Gallery



Wardell Milan
Detail of *Laura. Long languorous arms and a swan like neck*, 2018
© Wardell Milan,
Courtesy David Nolan Gallery,
New York



Wardell Milan,
Detail of *I'm passionate about my garden. I love to observe how things grow and to look inside of plants and flowers*, 2018
© Wardell Milan
Courtesy David Nolan Gallery,
New York



Wardell Milan
Strangers in a park, 2017
© Wardell Milan
Courtesy David Nolan Gallery,
New York

P.P.O.W



Dotty Attie
Disturbing Rumors, 1994
Oil on linen
9 panels: 6 × 6 in. each; 20 × 20 in. overall
Courtesy P.P.O.W



Dotty Attie
The Origins of The World, 1993
Oil on linen
9 panels: 6 × 6 in. each; 20 × 20 in. overall
Courtesy P.P.O.W



Dotty Attie
Dear Sisters, 1990
 Oil on linen
 27 panels: 6 × 6 in. each;
 26 × 86½ in. overall
 Courtesy P.P.O.W



Dotty Attie
Resistance and Refusal Mean Consent / Justice, 2002
 Oil on linen
 15 panels: 6 × 6 in. each;
 10 panels: 3 × 4 in. each
 Courtesy P.P.O.W



Dotty Attie
Enthusiastic Fans, 2011
 Oil on linen
 25 panels: 6 × 6 in. each;
 2 panels: 3 × 4 in. each; 42 × 34 in. overall
 Courtesy P.P.O.W



David Attie
 A.I.R. group portrait
 (Attie pictured on ladder at top-right)
 Courtesy P.P.O.W



David Attie
 c. 1974
 Courtesy P.P.O.W



Dotty Attie
In Old Age He Painted, 1986
 Pencil on paper
 43 × 29½ in.
 Courtesy P.P.O.W

Pace Gallery



Tony Smith
Throwback, 1976–79
Steel painted black
13 1/2 × 33 × 17 in.
(34.3 × 83.8 × 43.2 cm)
Cast 1 of 6
Edition of 6
Lifetime Cast
© 2017 Estate of Tony Smith/
Artists Rights Society (ARS), New York
Photo by Ellen Page Wilson



Tony Smith
Generation, 1965
Cast bronze, black patina
30 3/4 × 33 × 35 7/8 in.
(78.1 × 83.8 × 91.1 cm)
Edition 3 of 6
Edition of 6 and 1 AP
© 2017 Estate of Tony Smith/
Artists Rights Society (ARS), New York
Photo by Joshua White

Pace/MacGill Gallery



Harry Callahan
Eleanor, c. 1950s
Vintage gelatin silver print
© The Estate of Harry Callahan
Courtesy Pace/MacGill Gallery, New York



Susan Paulsen
Katonah, 2012
Pigment print
© Susan Paulsen
Courtesy Pace/MacGill Gallery, New York



Peter Hujar
Two Men in Leather Kissing, n.d.
Vintage gelatin silver print
© The Peter Hujar Archive
Courtesy Pace/MacGill Gallery, New York



Garry Winogrand
Central Park Zoo, New York, 1967
Gelatin silver print
© The Estate of Garry Winogrand
Courtesy Pace/MacGill Gallery, New York

Pace Prints & Pace Primitive



Kota Reliquary Figure, Gabon,
19th century
Wood, metal
Height: 21 ¾ in. (55.3 cm)
Photo courtesy Pace Primitive



Julian Schnabel (in collaboration
with Jean Kallina)
Jean's First Trip to Versailles, 1990
Photolithography, woodcut, etching and
serigraphy
56 ¼ x 64 ¼ in.
Edition of 35
Published by Pace Editions, Inc.
© Julian Schnabel, photo courtesy Pace Prints

Petzel



Sean Landers
Things I've Learned Part One, 2017
Oil on linen
72 × 61 ½ in.
(182.9 × 156.2 cm)
Courtesy Petzel



Sean Landers
The Void of Us, 2017
Oil on linen
72 × 61 ½ in.
(182.9 × 156.2 cm)
Courtesy Petzel

Michael Rosenfeld Gallery, LLC



William T. Williams
Duke's Afternoon (111 ½ Series),
1999
Acrylic on plywood
15 ½ × 15 in. (39.4 × 38.1 cm)
© William T. Williams
Courtesy Michael Rosenfeld
Gallery LLC, New York

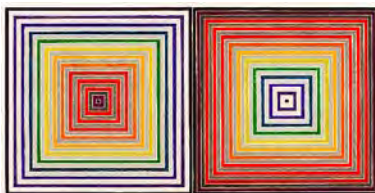


William T. Williams
Quick Step (111 ½ Series), 2000
Acrylic on plywood
24 × 16 in. (61 × 40.6 cm)
© William T. Williams
Courtesy Michael Rosenfeld
Gallery LLC, New York



William T. Williams
Spring Lake, 1988–2003
Acrylic on canvas
75 × 44 in. (190.5 × 111.8 cm)
© William T. Williams
Courtesy Michael Rosenfeld
Gallery LLC, New York, NY

Susan Sheehan Gallery

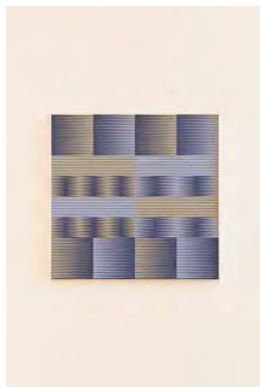


Frank Stella
Double Gray Scramble, 1973
Courtesy Susan Sheehan Gallery

Sicardi | Ayers | Bacino



Alejandro Otero
*Coloritmo en Movimiento
Número 6*, 1957
Wood, plexiglas, and polychrome
45 5/8 x 41 x 4 3/8 in.
(115.9 x 104.1 x 11.1 cm)
Courtesy Sicardi | Ayers | Bacino,
Houston



Carlos Cruz-Diez
Inducción Cromática No 96, 1974
Acrylic on wood
31 1/2 x 31 1/2 in.
(80 x 80 cm)
Courtesy Sicardi | Ayers | Bacino,
Houston



Mira Schendel
Untitled, c. 1964
Monotype (oil on rice paper)
18 7/16 x 9 3/32 in.
(46.9 x 23.1 cm)
Courtesy Sicardi | Ayers | Bacino,
Houston

Sperone Westwater



Otto Piene
Vanish & Reappear,
1957/1989
Oil and fire on board
28 ¾ × 40 ⅛ in.
(73 × 102 cm)
Courtesy Sperone Westwater



Otto Piene
Goldregen, 2014
Gold, glaze on clay
24 7/8 × 24 7/8 × 1 in.
(63 × 63 × 3 cm)
Courtesy Sperone Westwater



Otto Piene
Triptychon (Ohne Titel), 2014
Platinum, glaze on clay
18 ⅛ × 43 ¾ × 5 ½ in.
(46 × 111 × 14 cm)
Courtesy Sperone Westwater

Leslie Tonkonow Artworks + Projects



Amy Cutler
Meridians, 2017
Goache on Japan paper
10 ¼ × 13 in.
Courtesy Leslie Tonkonow
Artworks + Projects



Amy Cutler
Seeking Advice, 2017
Goache on paper
30 × 22 ¾ in.
Courtesy Leslie Tonkonow
Artworks + Projects

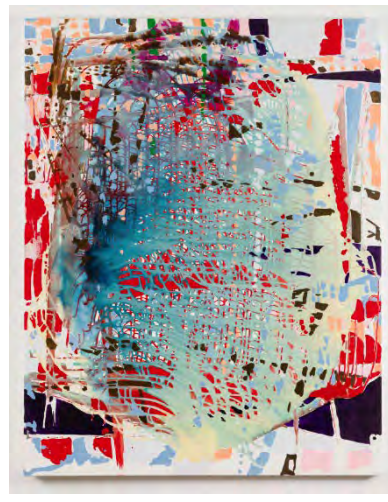


Amy Cutler
Stow, 2017
Graphite on paper
26 ½ × 22 ½ in.
Courtesy Leslie Tonkonow
Artworks + Projects

Van Doren Waxter



Jackie Saccoccio
Portrait (Swim), 2017
Oil and mica on linen
57 × 45 in. (144.8 × 114.3 cm)
Courtesy Van Doren Waxter



Jackie Saccoccio
Portrait (Captive), 2015
Oil and mica on linen
57 × 45 in.
Courtesy Van Doren Waxter

Washburn Gallery



Myron Stout
Untitled, 1953
Black conte pencil on paper
11 ¹⁵/₁₆ × 9 ¹/₁₆ in.
Courtesy Washburn Gallery,
New York

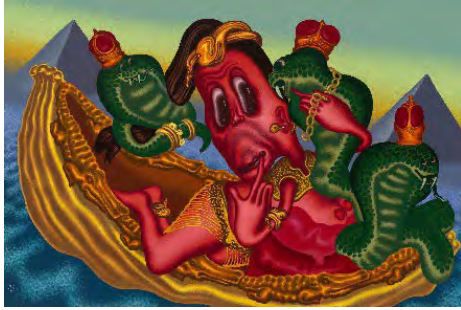


Myron Stout
Untitled, 1953
Black conte pencil on paper
8 ¹¹/₁₆ × 11 ³/₄ in.
Courtesy Washburn Gallery,
New York



Myron Stout
Untitled, 1953
Black and brown conte
pencil on paper
11 ¹³/₁₆ × 8 ³/₄ in.
Courtesy Washburn Gallery,
New York

Michael Werner



Peter Saul
Cleopatra, 2008
Acrylic, oil on canvas
72 × 108 in. (183 × 274.5 cm)
Courtesy Michael Werner



Peter Saul
Fort Defiance, 2008
Acrylic, oil on canvas
54 × 95 ¾ in. (162.5 × 243 cm)
Courtesy Michael Werner

Yares Art



Milton Avery
Untitled (Beach Backs), c. 1930s
Watercolor with charcoal
on paper
15 × 22 in. (38.1 × 55.9 cm)
Courtesy Yares Art



Milton Avery
Untitled (Four on the Sand),
c. 1930s
Watercolor with charcoal
and pencil on paper
15 × 22 in. (38.1 × 55.9cm)
Courtesy Yares Art



Milton Avery
Rolling Surf, 1958
Oil on canvas
54 × 66 in. (137.2 × 167.6 cm)
Courtesy Yares Art

Pavel Zoubok Gallery



Janice Biala
Blackbird, 1956
Mixed media collage on paper
61 ½ × 36 ¼ in.
Courtesy the estate of
Janice Biala and Pavel Zoubok
Gallery, New York



Janice Biala
Table Chargee, 1963
Mixed media collage on canvas
51 ½ × 45 in.
Courtesy the estate of
Janice Biala and Pavel Zoubok
Gallery, New York



Janice Biala
Untitled (Bird), 1957
Mixed media collage on canvas
56 ½ × 33 in.
Courtesy the estate of
Janice Biala and Pavel Zoubok
Gallery, New York

David Zwirner



Jason Rhoades
Yards (Idol 60), 2005
One neon phrase, transformer, hookah pipe,
rugs, glue, and various materials
29 ½ × 15 ¾ × 13 ¾ in.
© The Estate of Jason Rhoades
Courtesy The Estate of Jason Rhoades,
Hauser & Wirth and David Zwirner,
New York/London/Hong Kong



Carol Bove
Simone, 2017
Stainless steel and urethane paint
18 × 21 × 19 in.
© Carol Bove
Courtesy the artist, Maccarone
New York/Los Angeles and David
Zwirner New York/London

THE ART SHOW **30** YEARS

ART DEALERS ASSOCIATION OF AMERICA

205 Lexington Avenue, Suite #901

New York, NY 10016

adaa@artdealers.org

www.artdealers.org

tel: 212.488.5550

fax: 646.688.6809

#TheArtShowNYC

About the Art Dealers Association of America

The Art Dealers Association of America (ADAA) is a nonprofit membership organization that supports the economic and cultural contributions of the nation's leading fine art galleries. It serves as a resource and advocate, raising awareness of dealers' critical roles in the international art market and the cultural community.

Founded in 1962, the ADAA is dedicated to promoting a holistic understanding of the art market's participants and resources. Through professional lectures, discussions, forums, and other programs throughout the year, the ADAA provides a platform for members and the broader professional arts community to engage in active dialogue on timely issues facing the cultural field. As a leader on issues pertaining to connoisseurship, conservation, scholarship, ethical practice, and public policy, the ADAA engages in pending legislation, legal matters, and international trade policies, representing the voices of its members in setting ethical business standards and practices.

The ADAA includes nearly 180 members from 29 cities in the United States, with extensive expertise across primary and secondary markets and established reputations for upholding best practices in the field. At the forefront of ideas and innovations in the cultural world, ADAA members spur the creative economy and support the vitality of their communities. They contribute to art historical scholarship through research, publications, and exhibitions; represent thousands of established and emerging artists internationally; nurture new artistic talent; and engage diverse audiences with a spectrum of art from the extraordinary work of Old Masters through the most important artists working today.

The Art Show

The ADAA's activity culminates annually in The Art Show, held at the historic Park Avenue Armory in support of Henry Street Settlement. The fair offers collectors, arts professionals, and the public the opportunity to engage with an incredible range of artworks through thoughtfully curated solo exhibitions and group shows.

Intimately scaled to encourage conversation with experts on the floor, The Art Show features 72 galleries drawn from the ADAA's membership and selected through a peer review process. The selection criteria ensure that each year The Art Show will showcase a diverse mix of artists, genres, periods, and geographies, inviting visitors to experience premier works from established names as well as those new to the market. Committed to providing a leisurely viewing experience that will appeal to both the seasoned and young collector, The Art Show offers a singular moment of respite during the flurry of spring fairs and auctions. Now in its 30th year, The Art Show has become synonymous with connoisseurship and expertise, underscoring the importance of the one-to-one connections between visitor, gallerist, and artwork.

ADAA Appraisal Service

The ADAA is further distinguished by its Appraisal Service, which has been valuing works of art for donation, estate tax, gift tax, and insurance for over 50 years. The department's

appraisers have a depth of art historical and market knowledge, and they are known for their personalized service to their clients, guiding them through the valuation process. With the expertise of the ADAA membership available to the department, it has achieved an exceptional track record in appraising work from Old Master paintings to contemporary installations.

ADAA Foundation

The ADAA Foundation, a distinct but connected entity to the ADAA, was established in 1970 to encourage and promote the appreciation of art and art history through its support of vital scholarship and curatorial research. Generously funded by donations from ADAA member galleries, the Foundation has distributed grants to museums, archives, and arts organizations around the country to advance art historical research and exhibition development. Four grants were awarded in 2017 to support exhibitions representing meaningful contributions to art historical scholarship. The recipients were the Aldrich Contemporary Art Museum (Ridgefield, CT), the Eskenazi Museum of Art at Indiana University (Bloomington, IN), the Frances Lehman Loeb Art Center at Vassar College (Poughkeepsie, NY), and the Michael C. Carlos Museum at Emory University (Atlanta, GA).

ADAA Relief Fund

Formed in 2012 in response to Hurricane Sandy, the ADAA Relief Fund provides grants and loans to galleries and arts nonprofits across the country that have been affected by natural and manmade disasters. In support of recovery efforts, the ADAA identifies recipients according to need, demonstrated by catastrophic damage that prohibits day-to-day and future operations, production, and programming. In 2017, the ADAA Relief Fund provided funds to support emergency grants for artists impacted by Hurricane Maria in Puerto Rico.

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Members of the Art Dealers Association of America

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ACA Galleries
Acquavella Galleries, Inc.
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Brooke Alexander, Inc.
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Altman Seigel
Anglim Gilbert Gallery
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Peter Blum Gallery
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Tanya Bonakdar Gallery
Mary Boone Gallery
Jonathan Boos
Bortolami
Rena Bransten Gallery
Gavin Brown's enterprise
Hiram Butler Gallery
Shane Campbell Gallery
Castelli Gallery
Chambers Fine Art
Cheim & Read
James Cohan
Thomas Colville Fine Art
Conner • Rosenkranz LLC
Paula Cooper Gallery
Corbett vs. Dempsey
Crown Point Press
Betty Cuninghame Gallery
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Nancy Hoffman Gallery
Rhona Hoffman Gallery
Vivian Horan Fine Art LLC
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Susan Inglett Gallery
Inman Gallery
Sebastian Izzard LLC Asian Art
Carroll Janis
Casey Kaplan
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June Kelly Gallery
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 Nicole Klagsbrun
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 Luxembourg & Dayan
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 Lawrence Markey
 Matthew Marks Gallery
 Mary-Anne Martin | Fine Art
 Barbara Mathes Gallery
 Stephen Mazoh & Co., Inc.
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 McClain Gallery
 Jason McCoy Gallery
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 Anthony Meier Fine Arts
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 Yares Art
 Zabriskie Gallery
 Pavel Zoubok Gallery
 David Zwirner

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Art Dealers Association of America Leadership

Adam Sheffer President of the ADAA

Adam Sheffer brings 25 years of experience in the art world to his role as President of the Art Dealers Association of America, having served in the organization's leadership and on various committees since 2005. He has been a member of the ADAA Board of Directors since 2009, as well as Chair of The Art Show, the nation's most respected and longest-running art fair, organized annually by the ADAA in New York City. Appointed ADAA's Vice President in 2013, he has also served for the past 10 years on various ADAA committees, including the Executive Committee (2013–present), the Strategic Planning Committee (2011–present), and the Public Relations Committee (2005–2009).



Photo by Luke Fontana

As Partner and Sales Director at Cheim & Read since 2003, he has expanded the gallery's scope of representation, adding artists such as Ghada Amer, Chantal Joffe, Tal R, and Sean Scully. Prior to Cheim & Read, Sheffer was a Director for three ADAA members: Robert Miller Gallery, Danese Gallery, and Mary Boone Gallery, where he began his gallery career as an assistant to Mary Boone in 1994.

Sheffer is currently Associate Producer for *Lady Painter*, a film based on the novel by Patricia Albers about the art and life of Joan Mitchell, and is co-editor of the book *Alice Neel: Paintings from the Thirties* with Wayne Koestenbaum. In 2014, Sheffer was named a benefactor of the Museum of Fine Arts Boston, where he first encountered art during his childhood in Boston. He received a B.A. in art history from Vassar College, where he also studied archaeology.

Anthony P. Meier, Jr. Vice President of the ADAA, Chair of The Art Show

Appointed Vice President of the ADAA in 2015, this year also marks Anthony Meier's third as the Chair of the ADAA's annual Art Show—the nation's most-respected and longest-running art fair. An ADAA member since 2002, he has served in the organization's leadership and on The Art Show Committee since 2007.

In 1984, Meier established Anthony Meier Fine Arts in San Francisco, CA, as a private gallery focused on the secondary market. Working with both public and private collections, Meier specializes in post-World War II contemporary masters.



In 1996, Anthony Meier Fine Arts opened a public gallery space in San Francisco, which mounts five shows per year dedicated to emerging and mid-career artists, such as Teresita Fernández, Richard Hoblock, Zoe Leonard, and Jim Hodges. Prior to founding his own gallery, Meier was the Print Curator at the Fogg Art Museum of Harvard University, where he also received a B.A. in art history and a minor in French.

With over 30 years of experience, Meier is presently serving as Vice President of the Board of Trustees of Chinati. In addition, his past board associations range from the Meadows Museum of Art at Southern Methodist University to the Blanton Museum of Art at University of Texas, Austin; to ArtPace, San Antonio and California College of the Arts.

Maureen Bray
Executive Director of the ADAA

Maureen Bray brings over 20 years of gallery experience to her role as Executive Director of the ADAA, having served in leadership positions at three ADAA galleries and participating in The Art Show for over 15 years. Bray also served on the organizing committee for the 2018 edition of The Art Show and was involved in the ADAA's website redesign in 2014.



In her previous role as Director at David Nolan Gallery since 2014, Bray played an integral role in the gallery's artist roster and programming—overseeing numerous museum acquisitions and co-curating the 2015 exhibition, *The Confident Line: George Grosz, Andy Warhol, Wardell Milan*. Prior to David Nolan Gallery, Bray was a Director at Sean Kelly Gallery for seven years during the gallery's expansion and move to Hudson Yards in 2012. In that role, she coordinated significant museum acquisitions, special artist projects such as the exhibition *Callum Innes | Colm Tóibín: Water | Colour*, and large-scale public art installations, including *Antony Gormley: Event Horizon*.

Bray began her career at C&M Arts, where she worked for 10 years and advanced to the position of Director of Exhibitions. During her tenure, the gallery mounted major scholarly exhibitions including *Jeff Koons: Highlights of 25 Years*, *Tom Wesselmann: The Sixties*, and *Yves Klein: A Career Survey*.

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THE ART SHOW **30** YEARS

HENRY STREET SETTLEMENT

265 Henry Street
New York, NY 10002
www.henrystreet.org
tel: 212.766.9200
#TheArtShowNYC

About Henry Street Settlement

Founded in 1893 on Manhattan's Lower East Side by Progressive reformer Lillian Wald, Henry Street Settlement challenges the effects of urban poverty by helping families achieve better lives for themselves and their children. In 2018, the Settlement is celebrating its quasiquintennial—125th year of continuous service to the community.

Distinguished by a profound connection to its neighbors, a willingness to address new problems with swift and innovative solutions, and a strong record of accomplishment, Henry Street is one of the city's largest and most effective social services agencies. Many of its initiatives have been replicated nationwide.

Each year, Henry Street Settlement opens doors of opportunity for more than 60,000 Lower East Side residents and other New Yorkers by providing innovative social service, arts, and health care programs at 17 program sites on the Lower East Side, and at satellite locations in public schools. Henry Street offers more than 45 programs, including employment services for youth and adults; shelter and supportive services for homeless families, single adults, and survivors of domestic violence; mental health and primary care; a parent center; benefits screening and access to affordable health insurance, and legal and financial counseling; senior services, including home-delivered meals; and early childhood education, after-school, summer camps and college prep.

Henry Street continues Lillian Wald's commitment to provide access to the arts to all. Each year, more than 30,000 students, artists, and audience members create and experience dynamic works of art through the Obie award-winning Abrons Arts Center. In 2016, ten of the Abrons' performances were Critics' Picks in *The New York Times*.

Henry Street's myriad programs are made possible through individual, corporate and foundation support and as well as through government funding. To read more about the Settlement, please visit our website: www.henrystreet.org.

For additional information, please contact:

Merav Davis
Special Events Manager
Henry Street Settlement
265 Henry Street
New York, NY 10002
212.766.9200, ext. 247
mdavis@henrystreet.org



**HENRY STREET
SETTLEMENT**

To benefit the Henry Street Settlement
Organized by the Art Dealers Association of America