

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 $\frac{7}{8}$ × 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.

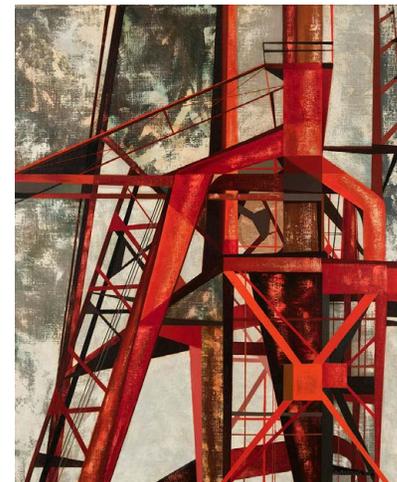


Tomás Saraceno. *Altostratus undulatus / M+M*, 2017. Metal, plexiglass iridescent, metal wire, steel thread, 40 modules, 21 $\frac{5}{8}$ × 47 $\frac{1}{4}$ × 23 $\frac{5}{8}$ in. © Photography by Studio Tomás Saraceno, 2017. Courtesy the artist and Tanya Bonakdar Gallery, New York

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 × 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 MacDonald-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.

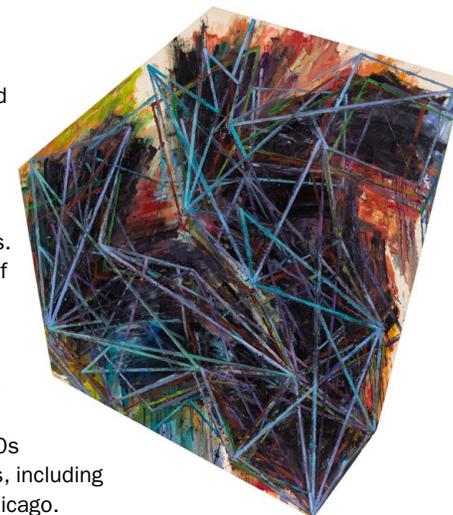


Bernd and Hilla Becher. *Water Tower, Herve/Liège, Belgium*, 1971. © Estate Bernd and Hilla Becher. Courtesy Fraenkel Gallery, San Francisco

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

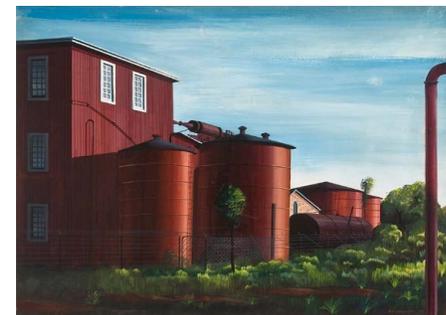


HIRSCHL & ADLER GALLERIES A5

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 handling of pure paint, in the tonalities of 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

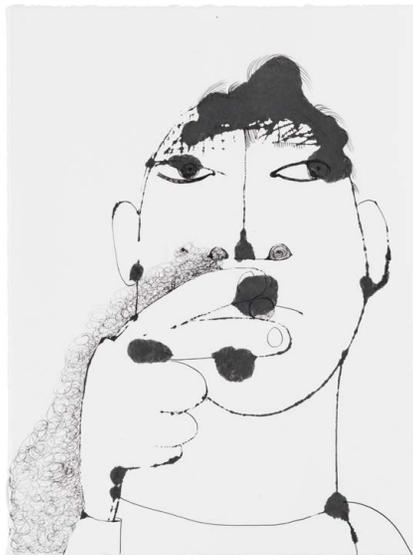


ANTON KERN GALLERY C12

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

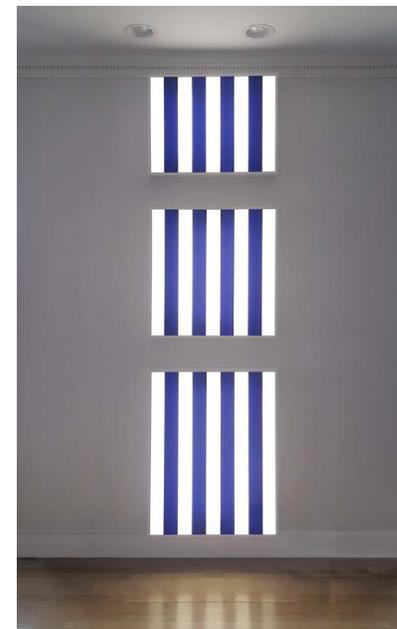


KRAKOW WITKIN GALLERY A15

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 1/4 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.

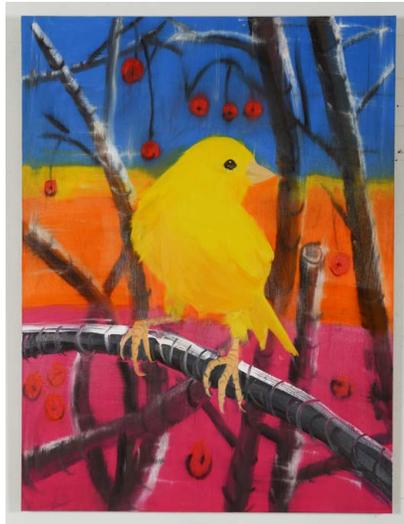
Tunga. *Untitled*, 1999–2008. Cast glass, magnets, steel net and cast iron, 39 9/16 × 17 3/4 × 19 9/16 in. Courtesy the artist and Luhring Augustine, New York



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.

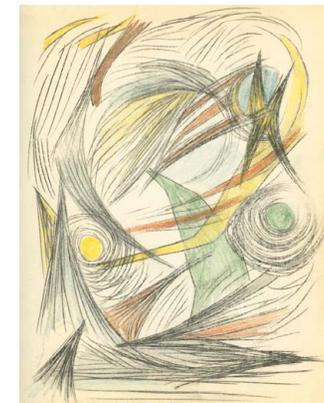


James Bishop. *Untitled*, n.d. Oil on paper, 6 x 7 1/8 in. Courtesy Lawrence Markey Inc., San Antonio

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.



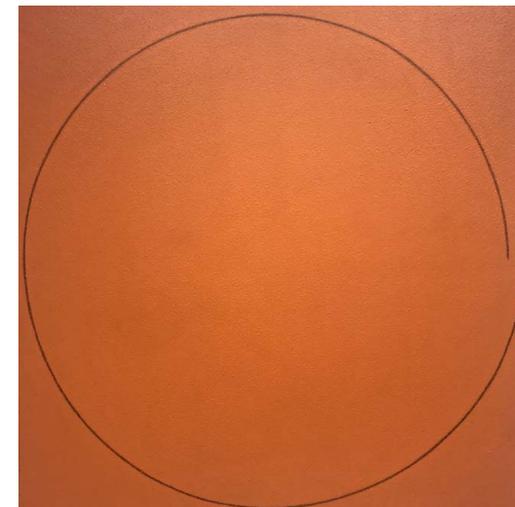
Gunther Gerzso. *Page from the Surrealist Sketchbook*, 1943–46. Carbon transfer drawing, augmented by India ink and colored pencils, 8 1/8 x 6 1/2 in. Courtesy Mary-Anne Martin | Fine Art, New York

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

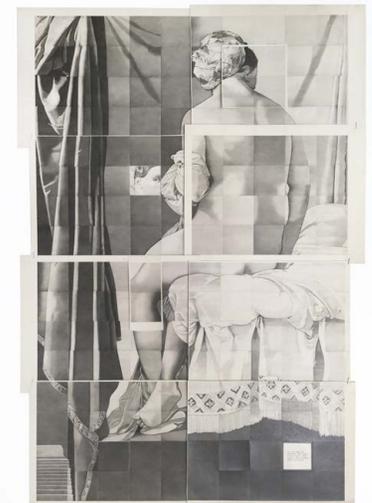


P·P·O·W D18

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.



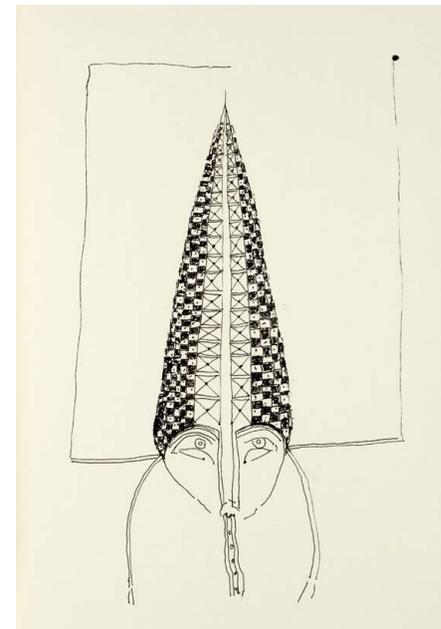
William T. Williams. *Duke's Afternoon* (*111 1/2 Series*), 1999. Acrylic on plywood, 15 1/2 × 15 in. © William T. Williams. Courtesy Michael Rosenfeld Gallery LLC, New York

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.

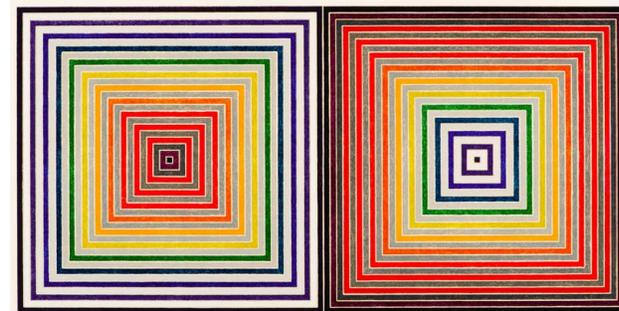
Ibrahim El-Salahi. *Life Diary*, 2014–16. Ink on paper, 82 drawings, each 7 1/2 × 5 1/2 in. Courtesy Salon 94, New York



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.

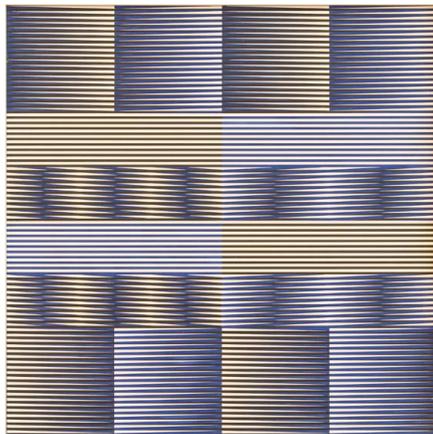


Frank Stella. *Double Gray Scramble*, 1973. Courtesy Susan Sheehan Gallery, New York

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.

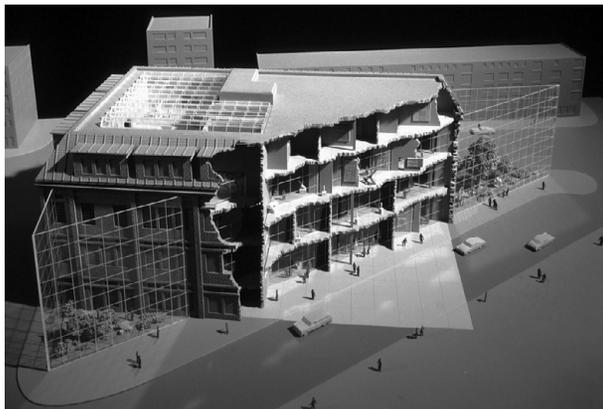


Carlos Cruz-Diez. *Inducción Cromática No 96*, 1974. Acrylic on wood, 31 ½ × 31 ½ in. Courtesy Sicardi | Ayers | Bacino, Houston

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, 11⅞ × 8¾ 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

