



## Highlights from the Armory Show 2019

A selection of booths and works from this year's fair that caught *AD's* eye

By Katherine McGrath

This year marks 25 years of the Armory Show, New York's preeminent art fair that brings together 198 galleries from 33 countries around the globe. The show serves as an unofficial kickoff of New York's art calendar, with an exciting survey of the modern and contemporary art world for collectors and visitors alike. Led by executive director Nicole Berry, this year's show spreads over the West Side's Piers 90, 92, and 94, with an exciting array of both blue-chip and emerging artists—though if three piers' worth of art isn't enough to satisfy you, be sure to add the Armory Week's satellite fairs, including Independent, NADA Gallery Open, Spring/Break Art Show, Scope, and Plan B, to your calendar. The main event itself can be a behemoth of a fair to get through, so here we highlight booths and pieces one should be sure to check out.

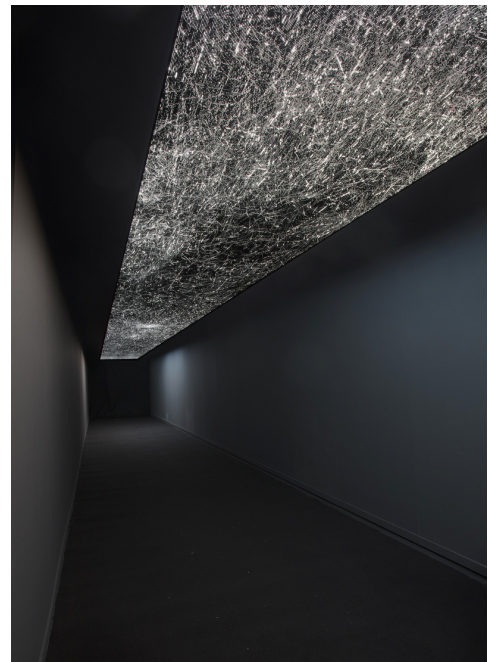
### **Pace Gallery**

#### **Section: Special Project**

*Star Ceiling* is not only one of the show's standout works but also the largest digital media work to ever be presented in the history of the Armory Show. At 75 feet long, the cosmic display pulses, radiates, expands, and contracts at random intervals, mimicking nature's unpredictable dynamic.

*Star Ceiling* by Leo Villareal.

Installation view of *Star Ceiling* at The Armory Show, Piers 92 & 94. March 7–March 10, 2019. Photography by Rich Lee, courtesy Pace Gallery ©Leo Villareal.



## 303 Gallery

### Section: Galleries

As one of the presenting galleries at the inaugural fair, 303 Gallery returns to Armory with Alicja Kwade's *REVOLUTION (Gravitas)*, a series of stainless steel loops and weighted boulders that she describes as a planetary system of sorts, meant to bring together science and philosophy to create a third space. Also on view is Rodney Graham's *Vacuuming the Gallery*, which sees Graham tending to an uptown gallery with his own work on the walls, giving a cheeky nod to traditional gender roles and the role of a gallerist.



Installation views of 303 Gallery's Armory booth featuring Alicja Kwade's *REVOLUTION (Gravitas)*, 2017, in forefront; Rodney Graham's *Vacuuming the Gallery*, 1949, 2018, in the foreground. Installation view, 303 Gallery, Booth 800, Pier 94 at The Armory Show, New York, 2019. Photo: John Berens. Image: Courtesy of 303 Gallery, New York.

## Marianne Boesky Gallery

### Section: Galleries

Plush, colorful, and functional all at once, these sculptural designs by the Haas Brothers evoke a playful nature with a tinge of nostalgia for childhood figures.

The Haas Brothers *Big Trouble in Little Foot*, 2018 Velveteen, walnut, glass, electrical lighting components 55 x 50 x 33 inches (139.7 x 127 x 83.8 cm).

Courtesy of the artists and Marianne Boesky Gallery, New York and Aspen. © The Haas Brothers. Photo credit: Lee Thompson.



## ACA Galleries

### Section: Focus

ACA presents a solo booth by Faith Ringgold, starting with her paintings from the '60s and '70s through to *Story Quilts* she made in 2010. When Ringgold couldn't get her autobiography published, she took it upon herself to use her art to tell her story, sewing fabric around her canvases, inspired by techniques she saw in Tibetan paintings called *thangkas*.



Installation view of ACA Galleries's Armory booth, featuring works by Faith Ringgold.  
Courtesy ACA Galleries, New York.

## Stephen Friedman Gallery

### Section: Galleries

David Shrigley, the artist behind the deprecating neon text, calls his work “gonzo conceptualism,” but he doesn't mean any harm by the cheeky scrawl. Instead, he aims to spice up an art fair. Yinka Shonibare's *Globe Head Ballerina*, based on a photo of ballerina Margot Fonteyn, sees a Victorian globe atop a life-size figure and explores colonialism and post-colonialism, and the tangled relationship between Africa and Europe, while also questioning identity and the meaning of cultural definitions.

An installation view of Stephen Friedman Gallery's Armory booth, featuring work by Yinka Shonibare and David Shrigley.  
Stephen Friedman Gallery at the Armory Show 2019, New York. Copyright Stephen Friedman Gallery, London.





## Edwynn Houk Gallery

### Section: Galleries

Focusing on city life and the passage of time, Matthew Pillsbury's work tracks human movement using only available light to capture long exposures. In Grand Central, the solidarity of the structure is juxtaposed by the chaotic movement of the passersby.



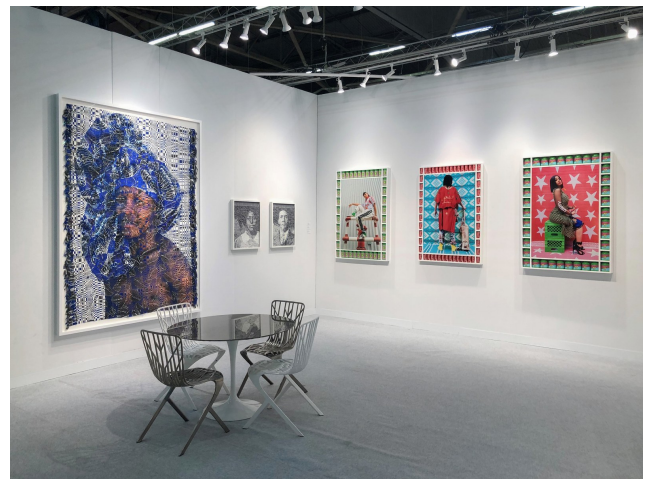
Matthew Pillsbury *12 Minutes at Rush Hour, Grand Central Terminal, Wednesday, January 23th, 5:58–6:10pm*, 2008 Three archival pigment prints, 31 1/2 x 39 3/4 inches each (80 x 101.3 cm each).

Courtesy of Matthew Pillsbury and Edwynn Houk Gallery, New York.

## Yossi Milo Gallery

### Section: Galleries

Through a meticulous cut-and-paste process, Nathalie Boutté's work applies intervention to historic photographs, breaking them down to strip away their original meaning and recontextualize them. Hassan Hajjaj, influenced by London's hip-hop and reggae scene and his North African heritage, utilizes fashion photography techniques to showcase another side of Moroccan culture.



An installation view of Yossi Milo Gallery's Armory booth, featuring works by Nathalie Boutté (left), and Hassan Hajjaj (right).

Image courtesy of Yossi Milo Gallery.

## Fridman Gallery

### Section: Focus

Nate Lewis's solo booth at Fridman gallery features the artist's signature sculptural paper works, intervened with embroidery, etching, and fabric. His work is a meditation on disrupting the traditional thought patterns and narratives that are taught in American history, encouraging the acceptance of a more inclusive and honest narrative.

A close-up view of *Hover* by Nate Lewis.  
Nate Lewis, *Hover* (detail), 2018. Hand-sculpted inkjet print. Photo courtesy The Artist and Fridman Gallery.

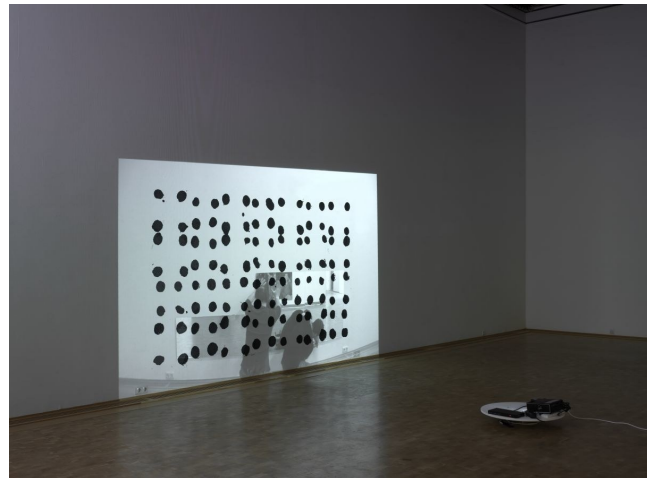


## Castelli Gallery

### Section: Galleries

Castelli Gallery restages a historic film installation as an ode to Robert Morris, who died last year at age 87. In the center of the booth sits a film projector that rotates at one revolution per minute, displaying footage Morris captured in 1969. The film—which was also captured on a rotating camera of the same speed—features a crew installing a photograph of an audience watching a movie, while a mirror is propped against the opposite wall. The photograph and the mirror were removed, leaving only dots of resin on the wall, and the rotating projector plays the film captured in the same location.

Robert Morris, *Finch College Project*, 2010.  
Installation view. The work is being restaged after it was first shown in 1969.  
Photo courtesy of the artist and Castelli Gallery.

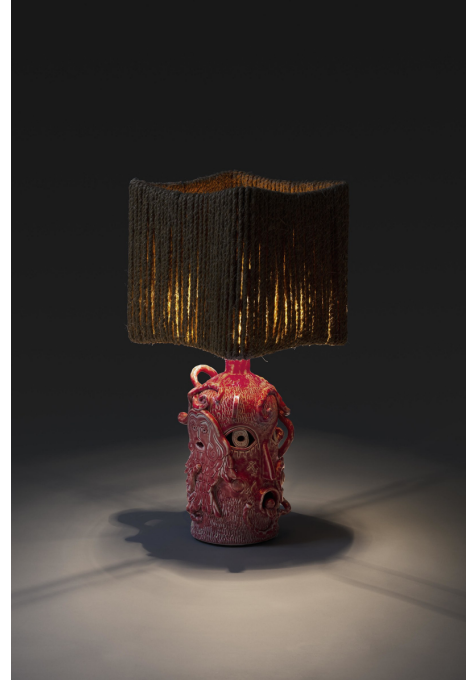


## Sorry We're Closed

### Section: Focus

In their first presentation at Armory, Sorry We're Closed presents a selection of ceramic creatures by Eric Croes that, while appearing light-hearted and fun, offer “a way to speak about very personal things without bothering anyone.”

Eric Croes *Suzy & Neptune 2* Glazed ceramic 2019 27.5 x 12.5 x 12.5 inches (70 x 32 x 32 cm)  
Courtesy Sorry We're Closed Gallery, Brussels. Image: Hugard & Vanoverschelde.



## Galerie Jérôme Poggi

### Section: Focus

Galerie Jérôme Poggi presents a solo booth by Kapwani Kiwanga, who won the fair's inaugural Étants donnés prize—\$10,000 awarded by FACE Foundation and the Cultural Services of the French Embassy to a living French artist. The booth's standout work, *Jalousie*, a one-way mirrored sculpture, considers the influence of architecture over our behavior and the surveillant and controlling power dynamic that exists as a result of a one-way mirrored window.

Kapwani Kiwanga, *Jalousie*, 2018. Installation.  
Photo courtesy Galerie Jérôme Poggi,  
Paris, ©Galerie Jérôme Poggi.





## David Castillo Gallery

### Section: Platform

As part of the Platform section, David Castillo presents an installation by Xaviera Simmons entitled *Chord*, which examines the through-line in systemic prejudices over time that are still present today.



The Armory Show—Platform installation, Xaviera Simmons.  
Courtesy David Castillo Gallery.

## Axel Vervoordt Gallery

### Section: Galleries

In her solo booth with Axel Vervoordt Gallery, Belgian artist Lucia Bru explores the transformation that occurs when materials that are typically perceived to be cold and invulnerable—glass, cement, stone, for example—pass through an artist's hands. Once strong and impenetrable, they become delicate and tender after receiving a human touch; look closely, and one might find a fingerprint or two on the cubes.



Installation view of Lucia Bru's solo booth at Axel Vervoordt Gallery. Image courtesy Axel Vervoordt Gallery.