

AO ON-SITE – NEW YORK: THE ADAA ART SHOW, NOVEMBER 5TH
– 7TH, 2021
November 5th, 2021



Amy Lincoln at Sperone Westwater, via Art Observed

As the art world gradually returns to the pace and flow of the days before the chaos of the Covid-19 outbreak, the [ADAA Art Show](#) returns to New York for another iteration of its curation-first focus and studied, engaged relationships between exhibitors and artists. This year, liberated from the usual hustle and bustle of the weeks around the Armory Show, the fair offered an even stronger draw, welcoming a casual, meandering pace, with its gentle lighting and wide aisles, making for a more relaxed and exploratory atmosphere. The result, as last year, was a packed few days of the fair, as scores of New York collectors, dealers and art lovers came out in force.



Karen Knorr at Danzinger, via Art Observed



Roy Lichtenstein at Castelli, via Art Observed

With the clusters of artists and works each competing for the viewer's attention, yet drawn together by the fair's encouragement of curatorial rigor and focused exhibitions, the fair's presentation as a series of micro-exhibitions has long made it a draw and a consistently strong bet for those looking to see a great number of works, and to learn a bit while doing it, has maintained the ADAA's strong position. The fair's intimately scaled presentations foster new relationships, active conversations with gallerists, and close looking at works by artists representing a variety of genres, practices, and national and international origins. This was in full view this week, with a range of impressive shows on view.



Kenny Scharf at Totah, via Art Observed

At [Castelli Gallery](#), one could view whimsical pieces by [Roy Lichtenstein](#), underscoring the artist's studied negotiation between pop figuration and a deep exploration of contemporary, modern and classical art history, while at [TOTAH](#), one could take a deeper look into the work of another pop art stalwart, [Kenny Scharf](#), whose kinetic, colorful works brought a lively sense of activity and energy to the fair. Another impressive booth was on view at [Sprüth Magers](#), where a range of [John Baldessari](#) works from throughout his career helped to illustrate and elaborate on his consistent exploration of film and cinematic imagery. Another highlight came at the [Pace Prints](#) booth, where a collaboration with the [Keith Haring Foundation](#) saw the gallery presenting an exhibition of prints and multiples by Keith Haring, focusing on the artist's interest in Mesoamerican cultures. Another impressive booth came courtesy of [Jessica Silverman](#), where artist [Isaac Julien](#)'s explorations of traditional portraiture and American history was posed against the collages of [Coreen Simpson](#) and the sculpture of [Rose B. Simpson](#).



Katharine Kuharic at PPOW, via Art Observed



Hank Willis Thomas at Kayne Griffin Corcoran, via Art Observed

Continuing its reputation as a studious, carefully-organized and art-first program, the ADAA Art Show once again underscores why it stands apart from a field of fairs, and why its run on a week of its own is well-deserved. The fair closes November 7th.



Landon Metz at Sean Kelly, via Art Observed



Fred Eversley and Mary Weatherford at David Kordansky, via Art Observed

- D. Creahan