

Vera Chaves Barcellos (The Armory Show), “The Armory Show, in a Back-to-School Edition - Art fairs come early, tailoring their calendars to compete with the city’s big fall gallery and museum exhibitions. A critic’s 11 favorite booths.”

The New York Times, by Martha Schwendener, September 7, 2023

<https://www.nytimes.com/2023/09/07/arts/design/the-armory-show-javits-center.html>

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ART FAIR REVIEW

The Armory Show, in a Back-to-School Edition

Art fairs come early, tailoring their calendars to compete with the city’s big fall gallery and museum exhibitions. A critic’s 11 favorite booths.

By Martha Schwendener

Sept. 7, 2023



“On ice,” 1978, photographs by Vera Chaves Barcellos at Zielinsky. James Estrin/The New York Times

Among the solid historical presentations this fall are the performance photographs of a Brazilian artist, Vera Chaves Barcellos, at the Barcelona gallery Zielinsky, in the Focus section of the fair curated by Candice Hopkins. Barcellos’s “On ice” (1978) series captures the artists Flávio Pons and Cláudio Goulart whirling around on a frozen lake in Amsterdam, while “Keep Smiling” (1977) is a grid of photographs featuring the artist and her friends with identity tags hung around their necks. Residing somewhere between portraits and mug shots, the project commented on how to survive under the military dictatorship in Brazil.

Barcelona Gallery Weekend

Patrick Langley



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BGW's ninth edition, which featured works by more than sixty artists exhibited in twenty-seven galleries across the city, showcased the robustness and vitality of Barcelona's gallery scene. As such, it set an ironic context for a shared concern of several exhibitions: fragility. This manifested in the use of delicate materials—glass featured prominently in more than one show—and in an emphasis on process rather than polish, aura rather than object. Patricia Dauder's elegant "Interiors" at ProjecteSD seemed at times to combine both tendencies. *Vestigis #1 (Cases desaparegudes al carrer Degà Bahí)* [Vestiges #1, Disappeared Houses on Degà Bahí Street, 2022] was a strikingly large and contrastingly frail piece made by taking impressions of a wall in a partially demolished building in Barcelona. The result is a kind of fresco across four hanging strips of cotton muslin, the pastel hues of which suggest different living spaces and layered histories retrieved from invisibility.

At Zielinsky, the soft forms and subtle colors of Sandra Monterroso's fabric sculptures—threads dyed with cochineal, turmeric, and Indigofera, strung and bundled into vaguely anthropomorphic forms—draw on the artist's Mayan heritage, marshaling indigenous practices at risk of extinction in resistance to the legacies of European, and specifically Spanish, colonialism in South America. A group show at Carles Taché—the best group show I saw all weekend and the most historical in flavor, with works by gallery stable artists dating from 1986 to 2018—were paintings by Bosco Sodi and Michael Joo. Sodi's thick, crusted canvas (untitled, 2008), its sand fixed into vermilion mounds and blackened furrows, resembled both landscape and wound, while Joo's *Barcelona* (2017) was made by leaving a canvas treated with silver nitrate outdoors, exposed to the elements and wild animals, resulting in a gorgeously imperfect, gold-tinged record of an unpredictable process.



Guillermo Garcia Cruz, “The Best Booths at São Paulo’s SP-Arte, From Modernist Masterpieces to Sly Subversions”, ARTnews, by Maximiliano Durón, March 30, 2023

<https://www.artnews.com/list/art-news/market/sp-arte-best-booths-1234662855/>

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The Best Booths at São Paulo’s SP-Arte, From Modernist Masterpieces to Sly Subversions




BY  **MAXIMILIANO DURÓN** March 30, 2023 2:21pm 



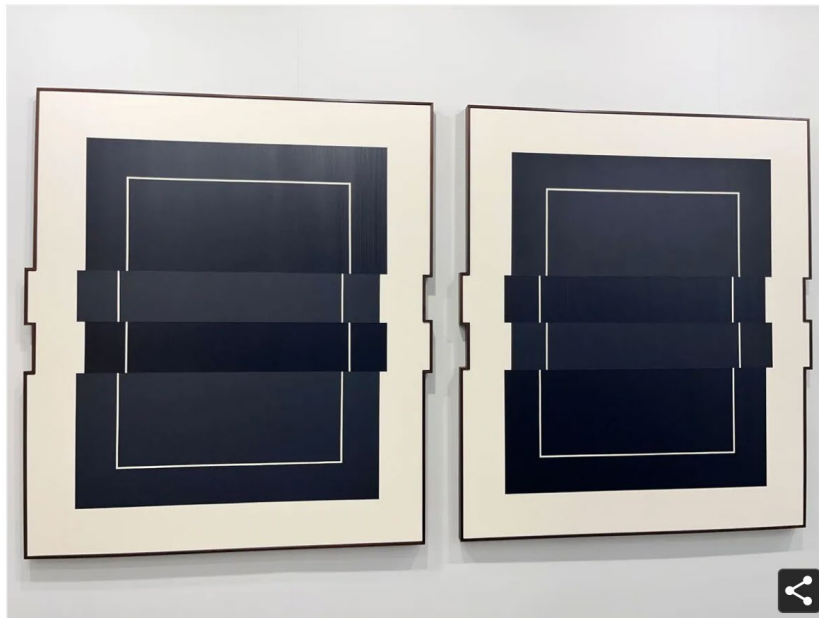
The scene at SP-Arte.
MAXIMILIANO DURÓN/ARTNEWS

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Guillermo Garcia Cruz at Zielinsky



Works by Guillermo Garcia Cruz.
Photo : Maximiliano Durón/ARTnews

Upstairs, tucked away in Zielinsky’s booth, Uruguayan artist Guillermo Garcia Cruz is directly responding to the larger history of Latin American abstraction (which is briefly surveyed in the fair’s downstairs area). Garcia Cruz, who was on hand at the VIP preview, said that his art, in which hard-edge abstraction seems to glitch and pixelate, like a computer error run amok, reflects on how we experience images today. On view here are a pair of canvases in blocks of red, green, and blue (RGB, the primary software color mode for images) that jut out, as well as similar ones in black. The black ones are particularly interesting, as they juxtapose four different painting applications—glossy, matte, flat, texture—as a further means to complicate the artist’s version of abstraction.