

# Art at the Armory

THE ART DEALERS Association of America (ADAA) will host their landmark annual art fair, The Art Show, from November 2-5 in New York City at the Park Avenue Armory.

The Art Show is one of the longest-running art fairs in the country, with this event marking the show's 35<sup>th</sup> year. 78 ADAA member galleries will participate, with a full 56 featuring solo exhibitions by artists including Marian Goodman Gallery with Tavares Strachan; Cheim and Read with Joel Mesler; and Pace Gallery with Kiki Smith.

The fair supports the Henry Street Settlement, a social services organization that is celebrating its 130<sup>th</sup> anniversary providing arts access, health and wellness programs, and a wide array of social service supports to the Lower

East Side community. All admission fees from The Art Show, as well as the proceeds from the Benefit Preview Gala on Nov. 1, go toward the organization. The show has raised more than \$36 million for Henry Street Settlement over the past 30 years.

New York's James Cohan will present works including Kathy Butterly's sculpture *Controlled Burn* (2022). This multicolored piece features



based in Black manhood, with a strong connection to the political, social, and cultural movements of the moment. In this raucous, exuberant painting, two Black women and one White woman are seen dancing and singing on a stage, with musicians rounding out the canvas.

William Beckman's *Diana III* (1976) will be presented by New York's Forum Gallery. Beckman, a portrait artist, is known



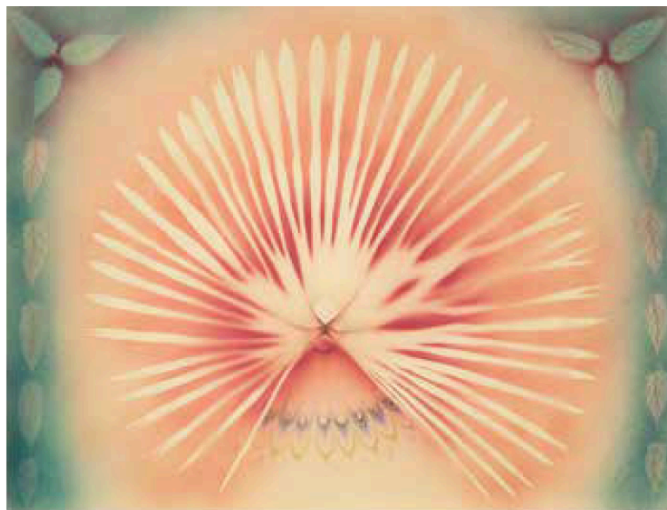
a complex, abstract vessel resting upon a cube-shaped pedestal, with reds and yellows seeming to run down the piece. Castelli Gallery, also of New York, will present a solo exhibition by Roy Lichtenstein, including the piece *This Figure is Pursued by That Figure* (1978).

Monique Meloche Gallery of Chicago will show Arvie Smith's *The Three Graces* (2023). This Portland, Ore.-based artist creates work



for subjects that stare directly at the viewer, and this one is no different. In *Diana III*, the subject, Diana, is sprawled in a chair looking defiantly out of the canvas, while sunshine floods in through a partially covered window.

From Anat Egbi Gallery in Los Angeles, visitors can see ecofeminist Faith Wilding's *Leaf Goddess* (1976). This abstract, botanical themed piece depicts a border of leaves surrounding a light and dark pink shape that seems in the act of opening up and expanding onto the canvas.



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