

Art Market

The Best Booths at New York Art Week 2022

Artsy Editorial

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Installation view of Independent at Spring Studios. Courtesy of Independent.

Four fairs anchor the inaugural New York Art Week, an initiative involving galleries, museums, and auction houses that offers art lovers three boroughs' worth of programming and exhibitions. The fairs making up the backbone of this new entry on the New York art calendar present a diverse array of works, ranging from the ancient to the hyper-contemporary, the blue chip to the cutting edge. Below are the standout booths from each.

Dickinson

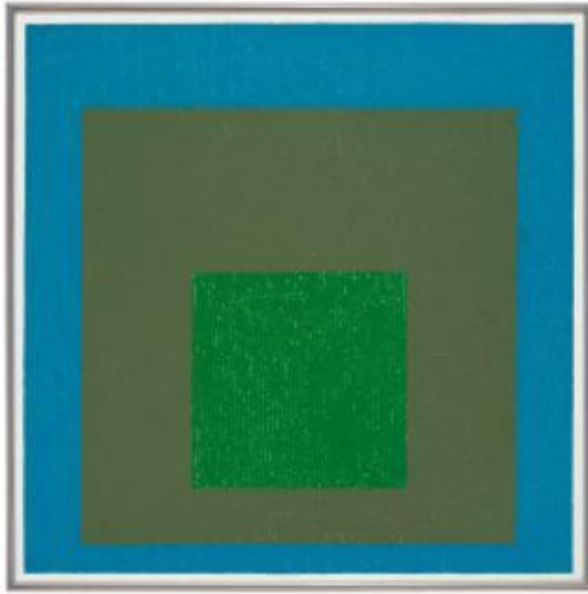
Booth 208

With works by Josef Albers, Alexander Archipenko, Herbert Bayer, Max Bill, Martin Blaszko, Lygia Clark, Jean Crotti, Albert Fiks, Jean Gorin, Camille Graeser, Gottfried Honegger, Mary Martin, László Moholy-Nagy, François Morellet, Aurélie Nemours, Hélio Oiticica, Lygia Pape, Mauro Reggiani, Luiz Sacilotto, Victor Vasarely, and Carlo Vivarelli

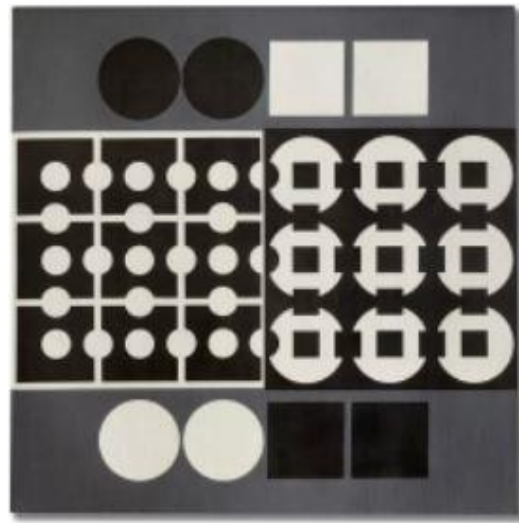


Installation view of Dickinson's booth at TEFAF. Courtesy of Dickinson and TEFAF.

With TEFAF's high-end clientele and the accompanying potential for windfall sales, there's a temptation for exhibitors to show their flashiest work from their biggest names, regardless of whether the art on view actually coheres together. So it's refreshing that Dickinson has not only avoided that lure, but has staged a focused, illuminating presentation looking at the impact of the Bauhaus school in Europe and America. The booth is particularly focused on geometric abstraction, the Chicago New Bauhaus, and Concrete and Neo-Concrete art.



Josef Albers
Study for 'Homage to the Square: Late Silence', 1960
DICKINSON
Contact for price



Victor Vasarely
BI-HOLD, 1958-1973
DICKINSON
Contact for price

The small *Komposition* (1935) by László Moholy-Nagy (founder of the New Bauhaus); the angular *Sem título (Serie Livro do Tempo)* (1965) by Lygia Pape; and *BI-HOLD* (1958–73) by Victor Vasarely are all standouts on their own, but the most exciting part of Dickinson's display is recognizing the inevitable connections between the myriad artists here. See how, for instance, Josef Albers's pioneering color studies—represented at Dickinson by *Study for 'Homage to the Square: Late Silence'* (1960)—resonates with the color- and square-based experiments painted by Max Bill, better known for his design work. It could be easy to forget that this is a stall at a sales-focused fair and not an exhibition at some cultural institution—a fantastic anomaly.

—Brian P. Kelly

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