

## A Striking Balance of New and Rediscovered at the Independent Fair

In this year's whimsical edition, the 11-year-old art fair looks back to lesser-known work from the 1960s.

**By Will Heinrich**

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Looking out the windows of Spring Studios in upscale TriBeCa during this year's 11th [Independent Art Fair](#), I thought about the cycle of fashion. There are spectacular views of the teardrop-shaped roadway that leads out of the Holland Tunnel; on the same site, some two centuries ago, stood an exclusive gated park. Sooner or later, everything old is new again, and the most striking presentations in this fair, founded in 2010 by Elizabeth Dee to provide a curated alternative to larger art fairs, are revivals of work from the 1980s, the 1960s, or even earlier.

But there's plenty of room in this cozy coalition for young artists, too — and for older artists with brand-new work. The youngsters include Akeem Smith, with a dance hall video enclosed in a custom-built gate on the **fifth floor, at Red Bull Arts (Booth 14)**, and, on the **seventh floor**, Sharif Farrag with an exuberant display of ceramic grotesques at **Adams and Ollman (Booth 3)**.

Also on the **fifth floor**, Bianca Beck's huge papier mâchés at **Rachel Uffner (Booth 8)** offer an amusing counterpoint to Mary Carlson's amazing little porcelain women just around the corner at **Kerry Schuss (Booth 18)**, while the octogenarian Chicago painter Margot Bergman brings a lush series of large portrait heads at **Corbett vs. Dempsey** and **Anton Kern's conjoined Booth 22**.

Commute between four floors of art and consider the following guide to my favorite 10 booths a suggested tasting menu — but feel free, as always, to order à la carte.

## Sixth Floor



Marley Freeman, "Beehive" (2019). Marley Freeman, Karma and Independent Art Fair



Dorothy Iannone, "Always Alluring," (1980-2019). Dorothy Iannone, Air de Paris and Independent Art Fair; Nick Ash

**Air de Paris (Booth 21)** Teeming, highly-patterned figures make for a strong effect against milky-white backgrounds in two large new paintings by the Berlin artist Dorothy Iannone, working well into her 80s. Adam and Eve stand under a color-wheel sun atop a pedestal of lines from an Andrew Marvell poem in “All Our Strength and All Our Sweetness,” and “Always Alluring” is a perpetual calendar of winsome fertility symbols. As with her work from the '60s and '70s, also on view, they give an irresistible impression of order and harmony, like a symphony scored for the full complement of orchestral instruments.