

MARTHA SCHWENDENER | ART REVIEW

The Young Crowd



PHOTOGRAPHS BY LINDA ROSIER FOR THE NEW YORK TIMES

New artists and a political bent, American-style.

While other art fairs look abroad, promoting it's-a-small-world ideas of global art, NADA feels focused on the current American political landscape (as much as an art fair can be, perhaps). Half of NADA's ticket sales this year are being donated to the American Civil Liberties Union, and several of the fair's projects are picking up the slack in government arts funding.

ProjectArt is selling juvenile drawings by artists (one by the painter Will Cotton was made when he was 7) in the mini-show "My Kid Could Do That," which supports a free art school for children, taught by emerging contemporary artists. (Wide Rainbow, which also has a booth here, provides after-school arts programming.)

A number of performances in NADA's programming series center on politics or United States policy. "Revolution Is the Solution" proclaims a large photographic mural (in Spanish) in the booth shared by the Los Angeles gallerists Commonwealth & Council and Skibum MacArthur. Contemporary Drag, organized by Gordon Robichaux (the artists Sam Gordon and Jacob Robichaux), includes performances, video screenings, panel discussions and a clothing line as it looks back at Stonewall and the

drag-queen scene from the 1980s and '90s. It feels celebratory and activist.

Small, single-artist projects, often mounted or paid for by the artists themselves, are abundant throughout the fair. Athena Papadopoulos is showing ruddy sculptures at Shoot the Lobster that are made with fur (her father was a furrier) and that look like hanging meat. Artist-run initiatives like 106 Green and False Flag are in micro-booths nearby.

The fair is still a showcase for emerging artists who are working in inventive media or who were trailblazers in various forms. Lee Quiñones, a graffiti artist, has new panel paintings at Nicole Klagsbrun, alongside the invigorating ceramic works of Brie Ruais. Ms. Ruais scrapes and molds clay on the floor before firing and installing it vertically. At 315 Gallery, Amy Brener's hanging silicone sculptures feature casts of everyday objects; nearby in the same booth, Brendan Smith and Henry Barrett offer furniture carved out of Corafoam, a synthetic wood. Yours Mine & Ours has Jeremy Couillard's silly sculpture of an alien seated at a computer, surrounded by other artists' work. The presentation considers communication, feedback and some version of the future. Installed in this bunkerlike space, once a loading dock for the trains that used to run along what is now the High Line, the whole fair feels like a time capsule filled with objects looking both forward and backward.

Above, from left, work by Benjamin Phelan, Dustin London, Bret Slater, Amanda Emily Martinez and Jeremy Couillard ("Alien Typer") at Yours Mine & Ours. Below, an Athena Papadopoulos work at Shoot the Lobster.

