

NIGHT GALLERY

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The Armory Show / 2019 /

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THE ART NEWSPAPER

Tracey Emin and Jay Jopling at New York's Gramercy International Art Fair in 1994



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25 YEARS AT THE EDGE

Tracey Emin under a narrative quilt, pictures for sale from a hotel bed. What started as the Gramercy International Art Fair in 1994 and became The Armory Show has always had a special character // 2-5

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THEARTNEWSPAPER.COM THE ARMORY SHOW 2019

IN PICTURES

ARTIST PROFILES

Names not to miss

In The Armory Show's Presents section, galleries founded no more than ten years ago exhibit artists solo or in pairs. Here are some faces to look out for



Eduardo Ponjuán

(b. 1956)

El Apartamento, Havana

Eduardo Ponjuán's work, which emerged during the 1980s, writes the national history of Cuba at the same time as the artist is writing his personal one, the gallery says. For The Armory Show, he is exhibiting works from his series Snow Country, which presents a utopian reality that may be the country of his childhood or the country of his dreams, and some pieces made of asphalt on plywood ("I would prefer not to" and "O rose, thou art sick") that position fragments of well-known poems against a rough and dark surface. **M.K.**



Virginia Chihota
(b. 1983)

Tiwanii Contemporary, London

Virginia Chihota calls her practice a "reflection on self-discovery in constantly changing circumstances." The Zimbabwe-born artist, now based in Montenegro, has also lived in Libya, Tunisia and Austria. Chihota's very personal works, which often use folkloric and religious symbolism, explore black female subjectivity and deal with themes such as grief, child-bearing and faith. In the series of large monoprints she is showing at the fair, *Kumira Mutaro* (Waiting in Faith), female bodies are semi-abstracted in colourful patterns and forms, some becoming womb-like. **V.S.B.**



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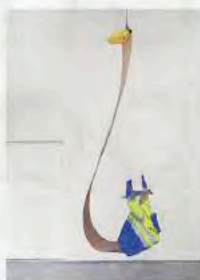
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Chris Hood
(b. 1984)

Lyles & King, New York

"New and old forms are spliced, reinterpreted, internalised and regurgitated, reflecting on eternal themes at the dawn of a new millennium," the artist Chris Hood says of his work. In these paintings, figurative forms turn abstract, like the outlines of arms in *Monster* (2019) that creep from a background of abstract colours. The gallery is exhibiting new large-format alkyl-on-canvas paintings at The Armory Show. **V.S.B.**



Julien Creuzet
(b. 1986)

Document, Chicago

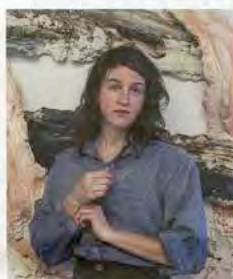
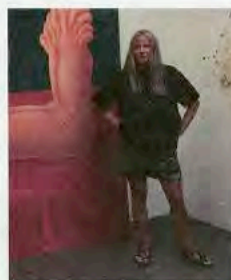
The French-Caribbean artist Julien Creuzet lives and works in Paris, blending his visual art in "amalgams of sculpture, installation and textual intervention", the gallery says. It adds that his work, inspired by the poetic and philosophical writings of Aimé Césaire and Édouard Glissant, often addresses his own experience with the Caribbean diaspora and the problematic history of Martinique with European modernity. The stand at The Armory Show will present wall works and sculptures, made over the past year from recycled and found materials—such as seashells and clothing worn by sanitation workers. **N.K.**



Louise Bonnet
(b. 1970)

Nino Mier Gallery, Los Angeles

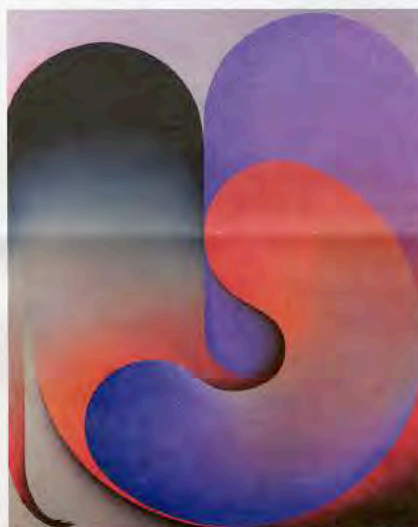
Louise Bonnet's cartoonlike characters with grotesque bulbous noses, writhing toes and fingers or spraying breasts create a surreal atmosphere and palpable tension. Even while crowding the life-size canvases, they give the viewer very little information; notable is the absence of eyes, the gallery observes. "Boobs are weird. Testicles are weird," the artist says. "And yet they define us. What I really like is when our bodies betray us." **N.K.**



Brie Ruais
(b. 1982)

Albertz Benda, New York

Stoneware sculptures by the artist Brie Ruais examine the body as a site for "personal, political and ecological struggle," the gallery says. "With each series, Ruais examines a different aspect of how an individual with a distinct set of perspectives and qualities—female, queer, able-bodied, white—can express its presence within a space, and invites reflection on how one's actions may leave extended traces over time." **N.K.**



Rodrigo Valenzuela
(b. 1982)

Upfor Gallery, Portland, Oregon

Upfor is showing works from the Santiago-born artist Rodrigo Valenzuela's black-and-white photography series, *American-type* (2018). It takes its name from a 1955 essay by the critic Clement Greenberg which proposes that post-war US painting was more about the act of painting than complex ideas around representation. It aims to reflect on "how much the absence of content has become the American gold," the artist says. **G.A.I.**



Mitchell Anderson
(b. 1985)

Galerie Maria Bernheim, Zurich

Harnessing inert objects and images, Mitchell Anderson's work "contemplates recent history and unfulfilled social projects," the gallery says. The artist will show paintings from a series adapting turn-of-the-20th-century campaign button templates into hard-edge abstractions that "reflect classic visuals of an emptiness of political values and a certain consensus propaganda" Anderson says. **N.K.**



Grit Richter
(b. 1977)

Galerie Tanja Wagner, Berlin

"The Dresden-born, Hamburg-based painter, sculptor and installation artist—who also produces experimental electronic music—"shifts between abstraction and figuration to search for ways to visualise the aesthetic parables of our inner world, exploring the alliance of the conscious and unconscious," says the gallery partner Paulina Chrzanoewska. In this solo presentation, Richter's work ranges from pieces made with neon lights to vibrant psychedelic paintings on canvases that she bleaches to create varying effects. **G.A.I.**



Jay Stuckey
(b. 1968)

Anat Ego, Los Angeles

Drawing is essential to the painter Jay Stuckey, whose work often features characters such as cheerleaders, anthropomorphised snakes and cacti-people that "yield a unique pictorial language of collective memories and private musings," the gallery says. The artist's "archetypes convey his ambitions and fears while elevating the universal and human" while the dreamlike narrative of each canvas revels in the absurdity of the everyday. **N.K.**

Artist profiles by Gabriella Angeletti, Nancy Kenney and Victoria Stapley-Brown