

(CULTURED)

BEST IN SHOW: 6 OF
THE MOST REMARKABLE
WORKS AT THIS YEAR'S
ARMORY FAIR

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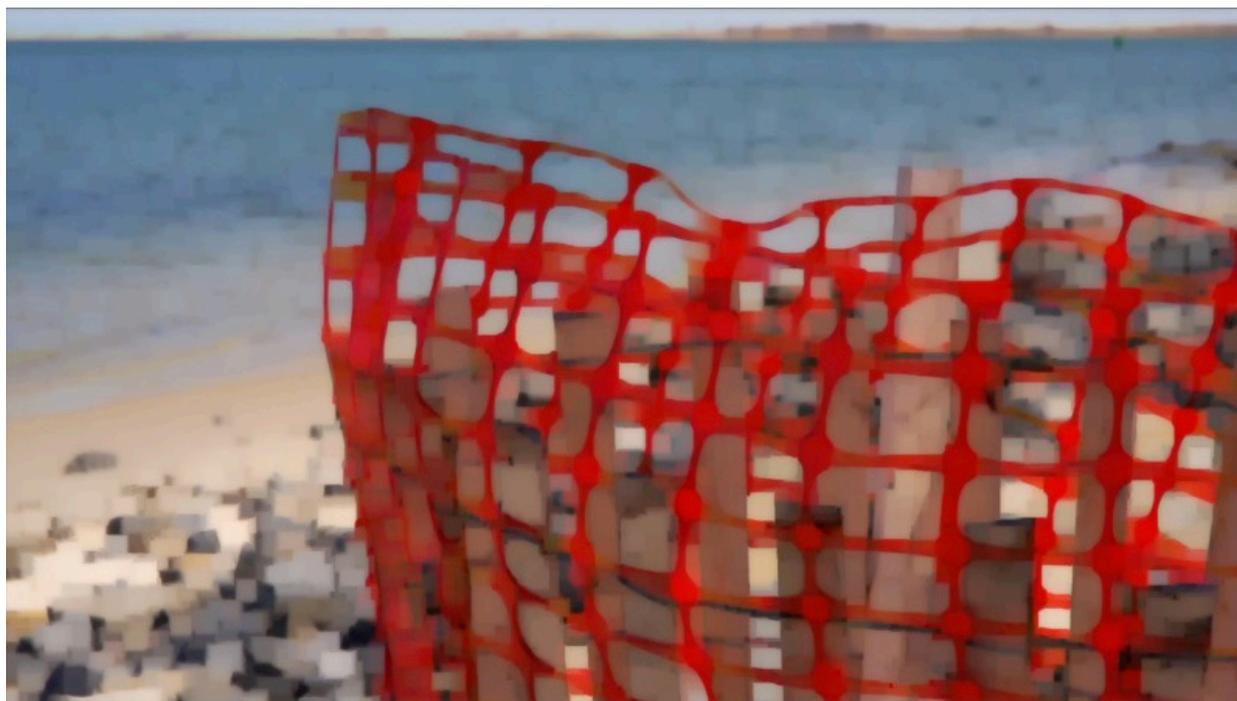
This year marks the 25th anniversary of New York's Armory Show, the anchor event of the city's sprawling art deluge—often called Armory Week—that includes numerous satellite fairs, cultural programming, and public art openings. Founded in 1994, the show started with just five dealers displaying works in Gramercy Hotel rooms, then called The Gramercy International Art Fair. Prohibited from hanging art on the walls, exhibitors arrayed pieces across hotel beds instead. In fact, during the first show, Tracey Emin, known for her neon and provocatively personal sculpture, was indeed laying *in* one of the beds, under the covers.

A quarter century later, the Armory is an international fixture hosting 198 galleries from 33 countries, with booths and site-specific installations along Manhattan's west side. Through Sunday, modern and contemporary art, alongside the fair's signature large-scale, site-responses *Platform* projects, populate the architecture of Piers 90, 92 and 94. Fairgoers should not miss this year's specially commissioned passageway, *Star Ceiling* by Leo Villareal, who executes custom computer codes to create mesmerizing light patterns. Presented with Pace Gallery—and already an Instagram ado—the 75-foot LED canopy re-invents a tented corridor between Pier 92 and 94. Villareal's cosmic plafond is the largest digital artwork in the fair's history.

There are ample standouts this week, but among the fair's most remarkable single-artist presentations are socially and politically engaged artworks that reflect the tenor of omnipresent realities, from commentary on consumerism and pollution to gender representation and race. A gateway to the North American collector, the Armory show, like the World's Fair in 1939—the departure for this

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year's *Platform* section, *Worlds of Tomorrow*, curated by [Sally Tallant](#), newly appointed executive director of the Queens Museum—offers hope and resilience in the face of geopolitical uncertainty, explains Armory director Nicole Berry. Here are *Cultured*'s 6 Armory selections highlighted for the 25th Armory.



PETER CAMPUS, *RED FENCE* (2013). VIDEOGRAPH. 31:36 MINUTES EDITION 2 OF 5 + 2 AP CT-2182.

Peter Campus at Cristin Tierney Gallery

What if modern masters such as Cezanne, Monet, and Corot observed subtle shifts of light and color through single-channel videos rather than oil paints? Artist [Peter Campus](#) does just that, and his videographs—a term he invented, signifying a combination of video and photography—presented by Cristin Tierney, in the far corner of Pier 94, is an Armory must-see this weekend. Summoning landscape tradition, Campus's collection is a tribute to the wonder of the natural world, a salve for murky, disquieting times.

Based in East Patchogue (where these images are taken) and now in his 80s, Campus planned to be a painter growing up, but was introduced to video. One of the medium's early adopters, he first worked on film sets and film editing before transitioning to his art practice. Though the work is rooted in digital manipulation and video technology—slowing his film down, accentuating certain hues—they reference the artist's abiding interest in painting, documenting micro changes in the environment not readily perceived by the naked eye, as Monet did painting outdoors. Campus trains his focus on a fixed vantage point over time, recording the seacoast of Long

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Island for several hours, and then notably transforms the shoreline with panels of color that ripple and fluctuate, producing sensuous, enduring abstractions.