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Damien Hirst

Happy, 2008

Syringes, household gloss paint, resin, butterflies and pills on canvas
12 x 10.5 x 2.8 inches

Est. US \$40,000-60,000



The Park Avenue Armory, home of the ADAA Art Show 2011 (and with Will Ryman's *Roses* on the mall, foreground left)

SHOW AND TELL by Walter Robinson

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With at least a dozen art fairs in New York City opening this week, it's hard not to feel exhausted before you even get started. One big advantage of the new fair of video art, dubbed **Moving Image** and opening tomorrow over at the **Tunnel** on 11th Avenue in Chelsea, is that you presumably get to sit down to watch the monitors.

Otherwise, it's one long stroll. No fair is more amenable to this approach than the **Art Show**, Mar. 2-6, 2011, at the **Park Avenue Armory**, now in its 23rd year, courtesy the **Art Dealers Association of America**. For all you art-fair haters out there, it's easier than you might think to have a good time: You just walk around, look at artworks, and chat with gallery staff and your friends.

Meanwhile, for those actually present at the Park Avenue Armory gala, the event was enlivened by a performance by **Colette** -- officially, a *Mademoiselle Lumière Apparition* -- who had works at the booth of **Pavel Zoubok Gallery**, the Fluxus collage specialist who is a new ADAA member as well as a new Art Show exhibitor. Dressed in a ruched white satin gown complete with train, Colette posed like a statue for 30 minutes, holding an oversized white "pearl" in one hand and occasionally shifting position.



Colette in performance outside the Pavel Zoubok booth at the 2011 ADAA Art Show