



James Cohan's booth at the Armory Show with, left to right, Beatriz Milhazes's *Com Amor*, 1997, and Folkert de Jong's *The Death March: My Blood, My Oil, My Ass*, 2007.

sculpture grouping, *The Death March: My Blood, My Oil, My Ass* (2007) by Dutch artist Folkert de Jong. With their oversized heads splashed with Day-Glo paint—two Abraham Lincolns and one Benjamin Franklin—each figure is dressed in Scottish attire. Also striking was Yinka Shonibare's mannequin on stilts, which towered over visitors, next to his wall installation using African-inspired fabrics in a giant splash configuration.

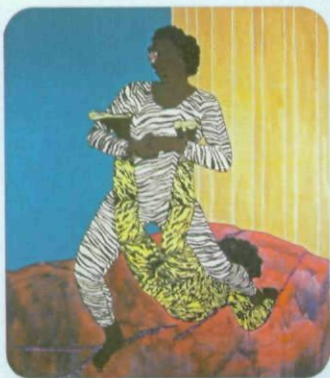
Suggesting a deconstructed Shonibare, a "wall corsage" made of colorful patterned fabric by Brazilian Nicolau Vergueiro could be seen at David Kordansky (L.A.); another enticing wall piece was Ernesto Neto's pink starburst of nylon filled with small Styrofoam balls at Tanya Bonakdar (NYC). New York's CRG showed photographs, hung on gray walls, by Ori Gersht. Derived from a video, the somber images, shot simultaneously from different angles, capture the explosion of a flower bouquet in a glass vase.

At the booth of Galleria Continua (San Gimignano and Beijing), a large pile of crumpled, paper African flags by Pascale Marthine Tayou dominated the floor space. Works by Kendell Geers included *Dirty Balls*, a net hung from the wall and filled with what looked like severed heads, but were actually latex face masks over soccer balls. His 1994 work consisting of a circle of black police batons on a wall was similar in size and effect to Adel Abdessemed's pair of razor-wire circles at Kamel Menour (Paris), which also showed the

Algerian-born artist's grouping of airplane nose cones.

Jack Shainman (NYC) paired a wall-mounted dome of silver metal objects by Subodh Gupta and a shimmering bottle-cap-and-wire "tapestry" by El Anatsui. The Austrian collective Gelitin showed funny, distorted relief portraits in Plasticine on wood at Galerie Meyer Kainer (Vienna). White Cube (London) offered Marc Quinn's *Hoxton Venus* (2006), a concrete sculpture of a topless pregnant woman, and various works by Damien Hirst, including the monochromatic canvas *Unforgiving* (2006), thickly "impastoed" with dead black flies embedded in resin, and *Extinct* (2006), a display case filled with shelves of cigarette butts, rumored to have garnered one of the Armory's top prices.

At Hauser & Wirth (London), raunchy photos by Paul McCarthy were displayed in a dense grid on four walls, while Roni Horn's spare and subdued



Mickalene Thomas, *It's All Over But the Shouting*, 2006, at The Proposition, Scope.

sculptures, photos and drawings dating from 1985 to the present could be seen in an adjacent space. Michael Stevenson (Cape Town) showed black-and-white photographs by Guy Tillim of child soldiers in Congo, color images of Liberian boy scouts by Pieter Hugo, and a self-portrait bust carved from a stack of paper by Wim Botha. Videos by Kutlug Ataman could be seen at Lehmann Maupin, including a series that shows a flexible man impressively giving himself a blow job; mounted on three small monitors near the floor, it was a peep show more accessible to toddlers than adults.

—Stephanie Cash

Scope

This year, the nomadic Scope Art Fair moved to a 25,000-square-foot glass-fronted temporary structure in Lincoln Center's Damrosch Park. The fair focused on emerg-

ing artists from some 20 countries. Scope brought back the popular Perpetual Art Machine, an archive of more than 1,000 videos linked to a touch screen that allows visitors to curate their own shows of contemporary video art. There were also a number of performances scheduled throughout the fair, many sponsored by Scope.

Most of the 65 galleries hung group shows, but Oslo's Galleri K installed 76 blue-toned oil-on-aluminum paintings by Steinar Jakobsen on all three walls of its booth. Each component in *Look Back in Puzzlement* resembles a hazy, nostalgic snapshot from a family vacation, the pigment ranging in color from midnight blue to almost white. From a distance the installation looked like a mountain-range panorama.

Marc de Puechredon (Basel) turned a front-row booth into a darkened viewing room for Anthony Auerbach's meticulously photographed *Index (The State of New York)*. Six of the nearly 2,500 photos the artist took of a soon-to-be-destroyed mosaic at New York State's 1964 World's Fair pavilion in Queens were displayed on lightbox tables. Janet Oh (Seoul) showed some three dozen of Zadok Ben-David's delicate, prickly trees cut from thin sheets of aluminum.

Marlborough Chelsea (NYC), which is currently homeless and will move to new premises on West 25th Street in the spring, showed a number of brightly colored enamel-on-canvas works, some accented with gold leaf, by Steven Charles. One circular canvas is surrounded by a cilia-like fringe. Also on hand were Will Ryman's spindly, grotesque figural sculptures. The Proposition (NYC) had two large flashy paintings studded with rhinestones by Mickalene Thomas featuring large, flat silhouettes of dark-skinned women clad in animal prints.

Scope president Alexis Hubshman again estimates record-breaking sales and attendance figures. This year, some 15,000 visitors crowded into the tent; many galleries sold out their booths more than once, contributing to approximately \$15 million in sales, doubling last year's total and surpassing Scope Miami's earnings last December.

—Leigh Anne Miller

Red Dot

This year's new entrant to the hotel art-fair circuit is Red Dot, organized by dealers George Billis and Ned Davies and artist Art Greco. Occupying the bottom three floors of the Park South Hotel on E. 28th Street, nearly 50 galleries—mostly American, with a few international participants—crammed work in all mediums into every nook and cranny of their allotted area. Some filled spacious corner rooms, while others had to make do with cramped, narrow quarters.

Most successful were installations

that took advantage of the hotel's irregular setups, or galleries that chose work embracing the theme of travel. For New York's Brenda Taylor, Laura Evans installed *Overflow* in a bathroom. Taut yellow string flowed out of the shower head into a tub filled with long, plantlike shapes of yellow cloth and sparkly gold tubes. Nancy Hoffman (NYC) cleverly used a high



Asya Reznikov, *Packing Berlin*, 2006-07, at Nancy Hoffman, Red Dot.

shelf and a mirror to project *Packing Berlin*—Asya Reznikov's video of her hands neatly rolling clothes and stacking books—into a plaid-lined suitcase on the floor.

Chicago's Kasia Kay Art Projects presented crisp, abstract paintings in striated pastels by Kinga Czerska and thickly painted canvases in reds and greens with garish accents of neon pink and orange by Kim Dorland. Newzones (Calgary) hung gloomy photographs by Sarah Nind on the bathroom mirror, and Sophie Jodoin's oil-on-paper paintings of paired figures fighting in dark hallways and empty rooms on the wall next to the T.V.

Approximately 6,000 people visited Red Dot, and the organizers are already planning a Miami fair, to be held in the South Seas Hotel, to coincide with Art Basel Miami Beach in early December. By the last day, red "sold" dots were visible in most rooms; overall sales reached just under \$1 million.

—L.A.M.

Laura Evans, *Overflow*, 2007, at Brenda Taylor, Red Dot.



Visitors lined up outside the entrance to the Armory Show.

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