

## Whitewall

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### Our Top Picks From NADA 2019

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<https://www.whitewall.art/art/our-top-picks-from-nada-2019>



From December 5–8, the 17th annual [NADA](#) (New Art Dealers Alliance) art fair took place at Ice Palace Studios, focused on supporting new voices in the contemporary art community. Joined by 136 presenters this year from 25 countries and 56 cities, it also featured 71 NADA member galleries and included 28 first-time exhibitors.

Fairgoers were also treated to solo showings of artists like Agnieszka Brzezanska (BWA Warszawa), Guadalupe Maravilla (Jack Barrett), Ariana Papademetropoulos (Soft Opening), Aaron Gilbert (Lulu), and Peter Williams (Luis De Jesus Los Angeles), along with presentations by spaces like 14a (Hamburg), Galeria Alegria (Madrid), Super Dakota (Brussels), Tops Gallery (Memphis), Soft Opening (London), TIF SIGFRIDS (Athens), Creative Growth Art Center (Oakland), Clima (Milan), Deli Gallery, Koenig & Clinton, and Jack Hanley Gallery (New York). Also included is a roster of NADA projects by galleries like IDOLON GALLERY (Taipei City), Exo Exo (Paris), Mexico City's DES (Daniela Elbahara Studio), in lieu (Los Angeles), Litost (Prague), Tatjana Pieters (Ghent), and XYZ collective (Tokyo).

Last week, we explored the fair's newest presenters and highlighted a few we were pleasantly surprised by.

For starters, we were interested in Cologne, Denmark-based Berthold Pott gallery's booth as a whole—filled with pieces by Benoît Platéus and Max Frintrop. Scattered in small groups on the ground were Platéus' works—bottles of photo processing chemicals, reminding us of past images that were never developed—and Frintrop's colorful and abstract large-scale paintings hung on the surrounding walls.

At Los Angeles-based AA|LA gallery, we were soothed by Heidi Lau's water works. The artist, who recently brought her fountain pieces to the Venice Biennale, drew guests into the booth with pieces that were an array of shapes sizes—including a cluster of four floral-shaped sculptures and a vertical piece that welcomes guests into the main entrance of the fair.

Turning the back corner of the fair, we stopped in to Brussels, Belgium-based Super Dakotagallery for a capture of our childhood. A sculpture of Peter Pan hung on the wall entitled *Never Land Alone* was held captive by a large hook around his body.

Barranco, Peru-based 80M2 Livia Benavides gallery caught our attention from the outside with an LED light piece stemming from large ceramics entitled *Fields of Polarity II* by Ximena Garrido-Lecca. After following a small maze of works inside, we also enjoyed William Cordova's *on the lower frequencies I speak 4 u*—a remake of a boombox made of a laser birch box, sound proof foam, 8 Polaroids and 14 prints, a handmade glass disk, a record with 3 minutes of audio cut on x-ray film, and a coat hanger wire.

**At Carbon 12, a contemporary gallery from Dubai, we enjoyed overlapping works by Austrian artists Monika Grabuschnigg and Philip Mueller—a wallpaper-esque piece topped with canvas pieces featuring a car, a figure with fruit, another figure facing a ghost, and a guerrilla on a boat.**

And just before exiting, we immersed ourselves into another booth clad with a wallpaper work, topped with photo collage pieces. Maspeth, York-based Mrs. gallery presented the works of Sarah Palmer—a deep colored-presentation of three framed pieces featuring a centered dancer, a repetition of a woman on a scale, and a series of drapes of all shapes and colors.