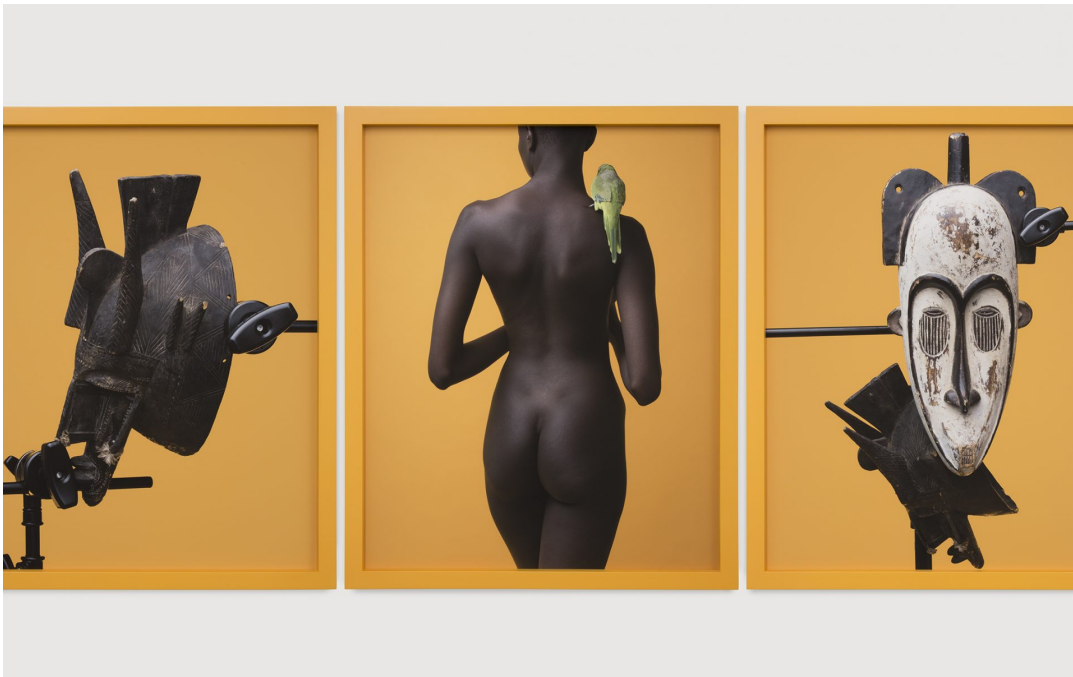


# Galerie



Awol Erizku, *Study of the Body with Two Masks*, 2018. Photo: Courtesy of Night Gallery

## See Highlights of Expo Chicago 2018

The seventh edition of Expo Chicago offered noteworthy sales and a ‘convening moment’ for curators, dealers, and artists

by PAUL LASTER

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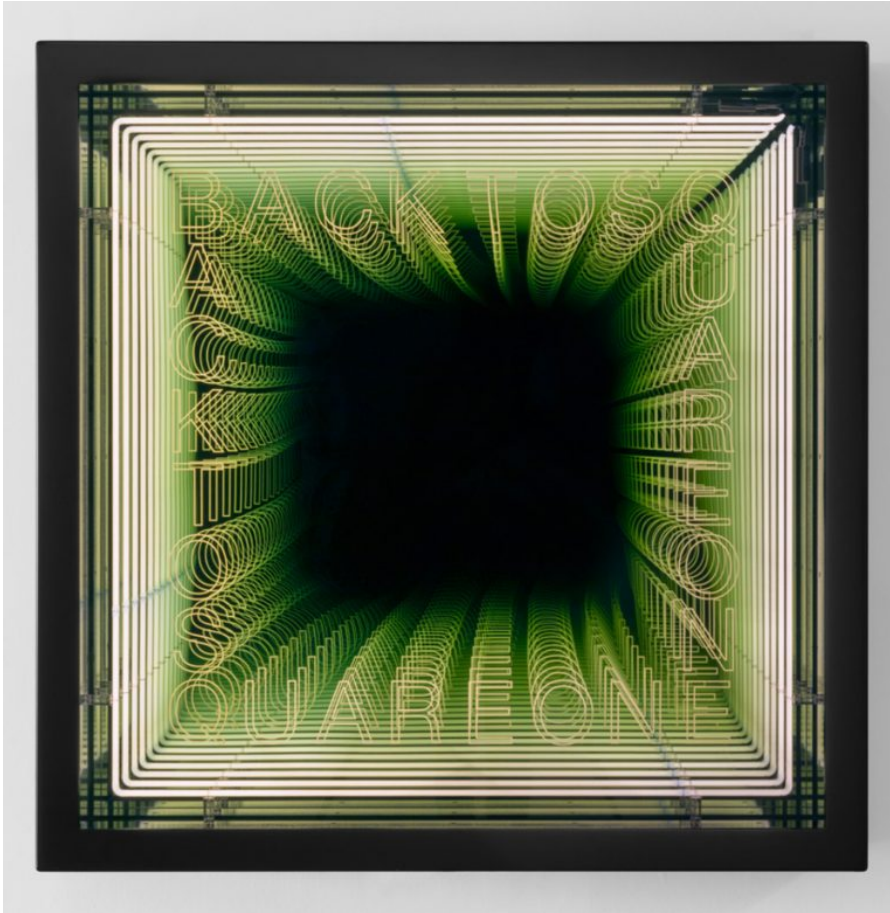
An international art fair serving America’s Midwest, the seventh edition of Expo Chicago, which opened to the public on Friday, September 28, and ran through September 30, returned to the city’s famed Navy Pier with 135 galleries representing 27 countries and 63 cultural capitals from around the world.

“Meaningful projects need time for maturation—it takes time for traditions to kindle and become visible,” Expo Chicago president and director Tony Karman told *Galerie* during the VIP preview. “Going into year seven we have the consistency of great exhibitors and strong programming, along with an ongoing commitment to collaboration with local institutions. It’s essential to remind people that Chicago is an extraordinary city with great institutions, galleries, and artists, but equally important to let our exhibitors know that they are in a city that truly values their participation and supports them in their sales.”



Pat Steir, *Ancient Waterfall*, 1989.  
Photo: Elisabeth Bernstein, Courtesy Lévy Gorvy

Sales were underway within hours of collectors hitting the aisles of the main Galleries section of the fair, with New York's Lévy Gorvy selling Pat Steir's large-scale 1989 painting *Ancient Waterfall* for \$750,000 and Half Gallery, also from New York, nearly selling out its booth of colorful figurative and abstract canvases, priced between \$7,500 and \$16,000, by 2018 Yale MFA grad Vaughn Spann. Galerie Templon, from Paris and Brussels, also scored quickly with the sale of Iván Navarro's 2017 sculpture *Revolution V*—consisting of five stacked drums displaying the words *demand*, *clamor*, *strike*, *blast*, and *rise* in neon with mirrors that repeat the chant while creating the illusion of depth in each of the variously sized instruments—for \$185,000.



Iván Navarro, *Back to Square One*, 2017.  
Photo: Chris Stach, Courtesy of the artist and Paul Kasmin Gallery

Navarro's light works were highly visible throughout the fair: Kasmin (the artist's New York gallery) presented his word-repeating, concrete poetry piece *Back to Square One* (2017) on the outer wall of its booth, and *Metal Electric Chair* (2017), a riff of Gerrit Rietveld's celebrated *Red Blue Chair*, and his series of neon and mirrored water towers, "This Land Is Your Land" (2014), were on view in the fair's In Situ section for public sculptures, located both inside and outside of the exhibition hall.

Several exhibitors in the Galleries section paid homage to Chicago, with New York's P.P.O.W offering Ann Agee's magnificent *Lake Michigan Bathroom*, a blue-and-white ceramic installation about bodily functions and the economy of water that the artist crafted at Kohler's artist residency and famously exhibited in the New Museum's "Bad Girl" show in 1996. Salon 94, also from New York, presented local artist Carlos Rolón's new "Gild the Lily" garden paintings, which mix floral patterning with gold-leaf grandeur. A child of Puerto Rican parents, Rolón had a turbulent installation of art and debris commemorating Hurricane Maria in a booth shared by Salon 94 and the Joyce Foundation and a more exotic, site-specific installation in the Flag Art Foundation's fun-filled satellite show, "But I'm on the Guest List!" at the Peninsula Chicago.