

Kayne Griffin Corcoran



The 20 Best Booths at The Armory Show

The Armory Show underwent a successful makeover this year, opening its doors yesterday to a labyrinth of bigger booths, wider aisles, and a whopping 70 one- and two-artist presentations—making for a stronger fair. But the amount of carpeted pavement one must pound to see all 208,000 square feet hasn't abated. To help you navigate the show's two long piers, featuring presentations by 210 galleries from 30 countries, we highlight 20 booths you can't miss.



Kayne Griffin Corcoran
GALLERIES SECTION, BOOTH 200
WITH WORKS BY JAMES TURRELL, MARY CORSE

Armory Show first-timer Kayne Griffin Corcoran's booth is the first visitors see upon entering Pier 92—and its draw is like that of a moth to a flame. Mary Corse's glistening painting, measuring 102-inches square, hangs on the outside of

booth and serves as a gateway into an installation devoted to two practices that employ light as medium, as well as "challenge perception," says gallery director Genevieve Day.

The second artist, James Turrell, is announced by a pink glow that emanates from behind the wall that supports Corse's painting. It leads to two recent works by the famed Light and Space movement pioneer on the back wall of the booth. Priced between \$500,000 and \$850,000, they represent the artist at his best: A rectangle and a diamond pulse ever-so-slowly with mesmerizing gradients of colored light. On the first day of the show, *Diamonds (Squares on point) Glass* (2015), in particular, was drawing interest from collectors. A cascade of colors emerge from its center, which looks as if it stretches back, like a portal, into another dimension.

While Turrell's work is more well-known—and also higher-priced—Corse's paintings stood out as an exciting new find for some fair visitors, as well as a good buy. Corse came of age in Los Angeles at the same time as Turrell but wasn't in dialogue with his male-dominated group of Light and Space artists. She was, however, independently inspired by painting's ability to manipulate perception, especially through an engagement with light.

Her spellbinding monochrome canvases embed glass microspheres into paint; when light catches at the right angle, the surfaces scintillate brilliantly. They are priced between \$100,000 and \$350,000, and several had sold by the close of the fair's first day.