

# SMART ART FOR \$25,000 AND UNDER

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ART+AUCTION'S EDITORS PICK THEIR FAVORITE  
WORKS FROM THE SPRING FAIRS IN NEW YORK

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EACH MARCH, ART LOVERS AND MARKET WATCHERS ALIKE gear up for art fair week in New York. The confluence of up to a dozen fairs—depending on how you define some of the local events—means hundreds of dealers showing thousands of artists, all within a few square miles. Veteran attendees noted changes in the scene this year: The Armory Fair packed in fewer exhibitors, making Pier 94 both easier to negotiate and strangely less engaging; Scope moved to a location across from the piers to gain traffic but did its best to maintain an antic air; Pulse and Red Dot were on hiatus, planning fairs to coincide with the first outing of Frieze New York this month; and the Art Show, staged by the Art Dealers Association of America in the Park Avenue Armory, looked more elegant than ever with its careful lighting and well-curated booths. But the art was the main attraction, and there was much to delight, from a long-unseen early series by Cindy Sherman, installed at Metro Pictures's booth at the Art Show, to a stunning group of Giorgio Morandi still lifes, presented by Galerie d'Arte Maggiore on Pier 92, the Armory Show's home for galleries specializing in 20th-century works. In order to direct our attention beyond the inevitable glut of marquee names, however, we set out each day to discover some exceptional things in a more affordable range, setting \$25,000 as our ceiling. We hope to reflect not only the broad range of works on offer but also our tastes and informed judgments about where the value in the market lies. —THE EDITORS

**WILLIAM SWANSON**  
**SIGNAL HORIZON** | 2012  
 ACRYLIC ON PANEL, 22" x 28"  
 \$4,500  
 MARX & ZAVATTEO,  
 SAN FRANCISCO

Using vintage biology textbooks and early texts on ecology as source material, Swanson conflates elements of organic life-forms and global weather patterns with architectural concepts. The resulting effect is an abstracted environment where natural forces butt up against imposed order.



**ALINKA ECHEVERRIA**  
**UNTITLED** | 2010  
 ARCHIVAL PRINT, 30" x 39"  
 \$3,300  
 SERRANO CONTEMPORARY,  
 NEW YORK

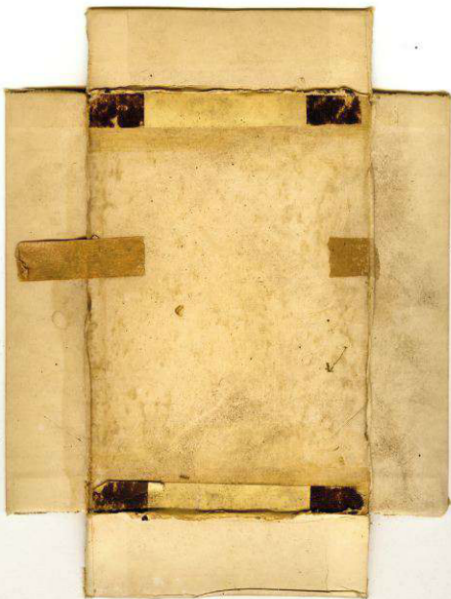
London-based Echeverria, originally from Mexico City, integrates techniques from fine art, anthropology, and journalism into what she terms "conceptual documentary." Her "Lightness of Being" series, from which this photograph comes, explores the practice sessions of amateur synchronized swimmers engaged in a stylized form of play.



**FRANCESCO MERLETTI**  
**PERLA FELICITA MANDA**  
**BACI** | 2011  
 OIL AND ENAMEL ON CANVAS  
 27 1/2" x 31 1/2"  
 \$7,900  
 MAGROROCCA, MILAN

This Brescia-born, Milan-based artist doggedly pursues a narrow focus: portraits, in oil and enamel on wood or canvas,

of the same waxen woman in various guises, conveying an actor's range of expressions. Occasionally the subject's hands or hats are blotted out with solid color in a Dadaist flourish. Viewed together, Merletti's portrayals of his muse seesaw between slightly creepy and highly compelling.



**LINDA LINDROTH**  
**SYLVIA** | 2011  
 ARCHIVAL PIGMENT PRINT  
 FROM EDITION OF 15  
 58" x 44"  
 \$7,500  
 GIAMPIETRO GALLERY,  
 NEW HAVEN

The pigment prints by New Haven-based multimedia artist Lindroth stood out amid this gallery's stable of abstract oil painters. Their appearance at first suggested collage, but upon closer inspection they revealed themselves to be photographs of deconstructed paper cartons: trompe-l'oeil color-field painting. Titles in the series—*Marcel 1, Ellsworth, Elsa*—pay winking homage to fellow artistic tricksters. ☒

SCOPE

VOLTA