

HYPERALLERGIC

The Independent Art Fair Embraces Color and Abstraction

Works by Franklin Williams, Curtis Talwst Santiago, and Marcus Amm caught my eye for their innovative use of color and diverse materials.

[Jasmine Weber](#) March 8, 2019

Visiting this year's Independent Art Fair was my first experience of New York's art week — a task I approached with trepidation and mild anxiety, having heard horror stories of stifling, overcrowded fairs with lackluster artistic payout. However, I had heard rumblings that Independent was different, with a more manageable exhibitor-list and a more navigable layout. And in fact, I was pleasantly surprised.

Independent Art Fair was an abstract wonderland, full of work that challenged my tastes and opened me up to a realm of new artists working with bright colors, diverse subject matters, and manipulating unique materials to create forms I had yet to encounter.

Disappointingly, the fair pointed out a few of the art industry's unsavory habits — particularly, its homogenous attendance. The high number of talented, critical artists of color presenting works within the gallery booths was in stark opposition to the preview's apparent demographics, and this disappointing statistic left me feeling a bit unseen. Nonetheless, the art was my main focus, despite my discomfort, and that did not disappoint.

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Genevieve Gagnard, "Between the Lines" (2019)

At moniquemeloche, Genevieve Gagnard's artworks are marked with a nostalgic brand of Black femininity and prestige. She appropriates images for her collages to radically transform them into a contemporary commentary on an Americana brand of media representation and gender presentation.