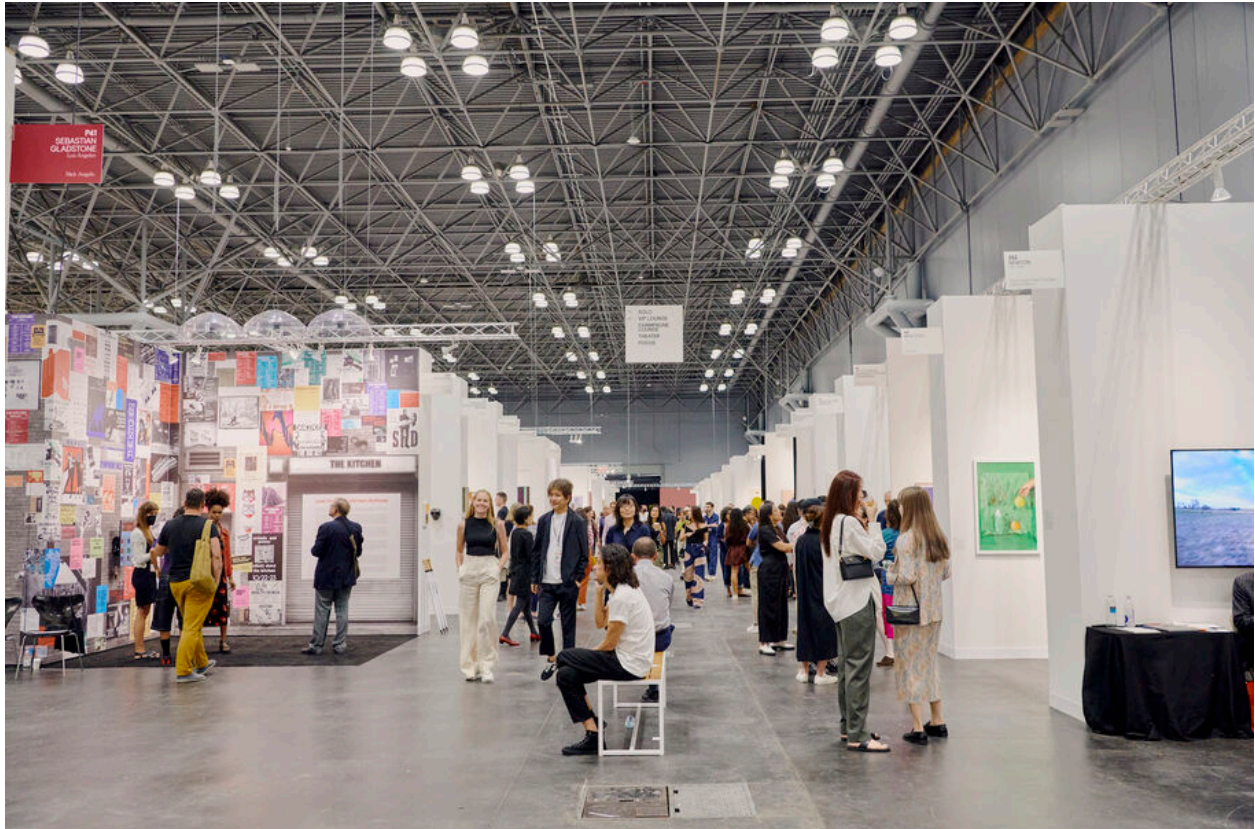




What Sold at The Armory Show 2022

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Installation view of The Armory Show, 2022. Photo by Vincent Tullo. Courtesy of The Armory Show.

The 2022 edition of The Armory Show resembled a New York of a seemingly bygone era: a bustling scene of an extremely sociable, engaged, global, and exhausted art world audience. For the past two years, art fairs have responded to and transformed in response the ever-shifting social and travel restrictions related to COVID-19, which led to an increase in online selling methods and a shift towards local fairs. And while virtual tools like online viewing rooms have largely remained, The Armory Show 2022 painted a vibrant picture of the New York art world that was both lively and crowded—a vision of the city’s art scene that has been sorely missed.

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This liveliness, which extended to gallery openings and parties across the city, was matched with strong sales. By Saturday evening, the exhaustion was palatable but did not deter gallerists and attendees from conversing with one another well past closing time, to the extent that the Javits Center had to abruptly shut the lights off to push out the remaining attendees (myself included). Many gallerists noted that the swift transition from the inaugural edition of Frieze Seoul to The Armory Show contributed to a particularly exhausting fair week.



Installation view of GRIMM's booth at The Armory Show, 2022. Courtesy of GRIMM.

Hormoz Hematian, director of Tehran-based gallery Dastan, was one of the exhibitors that attended both of the back-to-back fairs and noted that at the inaugural edition of Frieze Seoul, the audience was thoroughly mixed. “There were all sorts of different people coming to see the art,” he said. Hematian attributed that diversity to the large-scale exposure of Frieze, which attracted an international crowd, in addition to Seoul’s local collector base. “The Korean crowd were super pumped for the first edition of the Korean art fair,” he added.

However, Hematian also noted the importance of enduring a marathon of travel in order to attend The Armory Show—which, while compared to Seoul, was slightly more subdued, was worthwhile for the conversations with curators and collectors that occur in New York. “When you come to a large art fair with so many great galleries exhibiting next to you, showing artists that you believe in such a great city, it’s a positive thing,” he said. “This is no exception.”

Hematian added, “The Armory Show is known to have brought in amazing artists from around the world, hanging excellent artworks on the walls and that still remains the case with this [year’s fair].” Dastan showed a two-artist presentation of works by Iman Reed and Andisheh Avini. The gallery sold several works by both artists in the price range of \$5,000–\$15,000 per piece.

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Artists, too, seemed excited by the fair. Nicky Nodjoumi, who attended Armory for the second time this year as just a viewer, was impressed with paintings on view. “I’m in love with [the art] of painting,” he said. “And this year, there were so many good works that it was almost impossible to see them all.”



Installation view of Anat Ebgi's booth at The Armory Show, 2022. Courtesy of Anat Ebgi.

Anat Ebgi sold out its booth on the opening VIP day. The booth featured an incredible selection of prints, sculptures, paintings, and textiles, and also reflected the current broader emphasis on work by emerging women artists and artists of color, as well as craft materials and techniques seen in both the primary and secondary markets. The gallery was fielding multiple institutional inquiries for its Jordan Nassar textile work, *Écrasante beauté* (2022), and had placed the rest of the works in the booth—including a mesmerizing painting by Tammi Campbell—with prominent collections in the U.S. and Spain.