

Armory Show 2024: What The Dealers Said Plus Sales Report

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New York – On Sunday, September 8, The Armory Show concluded its 30th edition, marking a landmark year as the first under the helm of its new director, Kyla McMillan and entirely within the Frieze network. Despite lingering concerns about the state-of-the-art market over the past year, the mood at Thursday’s VIP preview of The Armory Show in New York was surprisingly upbeat. Dealers, advisors, and collectors shared a sense of optimism, with many viewing the event as the start of the fair season for the US market’s annual cycle of fairs and auctions.

The Attendees were eager to see how the season would unfold. This edition welcomed an array of international exhibitors, collectors, curators, artists, and guests, totalling over 50,000 attendees. The VIP Preview was held on September 5, and the fair opened to the public from September 6–8. The fair’s impact reached beyond its location at the Javits Center, encompassing installations and events across New York City.

Reflecting on the event, **Kyla McMillan, Director of The Armory Show, said**, “The 2024 edition of The Armory Show has been an exciting and transformative year for us. We’ve brought together an incredible mix of galleries, artists, and collectors, creating a dynamic platform that captures the pulse of today’s creative landscape. Beyond the fair booths, this energy was enhanced by our curatorial programs, city-wide installations and performances, and panel discussions that included leaders across the art world. Witnessing the strong institutional engagement and enthusiasm that filled the fair has been an honour. I am excited to explore this ever-evolving sense of discovery and engagement at the Show’s core. This year’s fair not only celebrates our history but also marks the beginning of an exciting new chapter as we continue to shape and contribute to the cultural landscape of New York and the broader contemporary art community.”

Christine Messineo, Director of Americas, Frieze, said, “The Armory Show has firmly positioned itself as the kick-off for the New York fall art season; collectors and institutions were active and engaged across all four days. Our audience and galleries welcomed Kyla McMillan’s new leadership and the show’s integration into the larger Frieze network.”



The Armory Show 2024

REPORTED SALES

Exhibitors at The Armory Show reported strong sales to top collectors, prestigious museums and institutions.

Notable sales included:

Victoria Miro confirmed placing a primary market painting by **Yayoi Kusama** for \$800,000, five of an edition of six video installations by **Isaac Julien** sold for \$350,000 to \$450,000, and several Julien photos for \$40,000 to \$80,000.

Kasmin had placed several significant paintings, including **Robert Motherwell's** "Apse" (1980-1984) for \$825,000 and **Walton Ford's** "The Singer Tract" (2023) for \$750,000, as well as works by artists including **Sara Anstis** and **Jan-Ole Schiemann**, and **Emil Sands** for prices between \$16,000 and \$35,000. Sands will have his first solo exhibition at the gallery in January 2025. Additionally, the gallery sold work by **Diana Al-Hadid**, "In a Twist," 2024, for \$85,000; **Ian Davenport's** acrylic work, "Fra Study No. 2," 2024, for \$65,000; a **Tina Barney** print, "High School Band," 2017 for \$22,000; and a **Daniel Gordon** pigment print, "Light Study (Grater and Knives)," 2024 for \$7,500.

Locks Gallery placed an essential oil on canvas piece by **Pat Steir** for \$750,000 and two **Hanne Friistextiles** for \$20,000 each.

Berry Campbell placed a newly released, never-before-seen painting from the archive of **Lynne Drexler**, "Autumn Twilight" (1977), which sold for \$450,000 to a private collection, a historical work by **Perle Fine**, selling for \$225,000, a painting by **Yvonne Thomas**, "Blue Green" (1964), sold for \$125,000, while oil on mylar by **Nanette Carter**,

“Cantilevered #14” (2014), sold for \$22,000. They additionally sold a **Janice Biala** painting for \$42,000, a **Dorothy Denher** sculpture for \$32,000, and a **Bernice Bing** acrylic work for \$35,000.

Tang Contemporary Art placed an **Ai Weiwei** bronze casting for \$450,000, and one of his Lego Brickworks for \$140,000 – \$160,000, an oil on canvas painting by **Jonas Burgert** for \$90,000, two oil paintings by **Zhu Jinshi** for \$80,000 and a painting by **Suntur** for \$22,000

Lurdoff placed a significant **Gerhard Richter** oil on book cover work for \$420,000; two **Alex Katz** prints for \$25,000 and \$21,000, one of **Andy Warhol**’s iconic “Liz” works for \$88,000, a **Josef Albers** for \$18,000 and an **Imi Knoebel** Acrylic piece for \$18,000

DAG placed “PR-KRITEE,” a dry pigment acrylic and oil painting by **Natvar Bhavsar**, for \$225,000.

A Lighthouse called Kanata sold fifteen works from its booth, including *Garden* (2024), a Japanese pigment on paper and mounted panel work by **Ayane Mikagi**; an ash, bronze, and patinated plate work by **Joseph Walsh**; a hammered and polished stainless steel sculpture by **Satoru Ozaki**; and a multimedia dual panelled work by **Kentaro Sato**. The works were priced between \$50,000 and \$250,000.

Johyun Gallery sold three charcoal works by **Lee Bae** ranging in price from \$90,000 to \$300,000, a painting by **Lee Kwang Ho** in the range of \$30,000 to \$40,000, an oil on canvas work by **Kang Kang Hoon** between \$25,000 and \$35,000, and an oil painting by **Lee So Yeun** for \$10,000 to \$20,000.

Buchmann Galerie placed a **Tony Cragg** sculpture priced between \$170,000 and \$190,000, a **Clare Woods** oil painting on aluminium priced between \$80,000 and \$90,000, and a **Bettina Pousttchi** acrylic priced between \$50,000 and \$60,000.

Catharine Clark Gallery sold two major works by **Masami Teraoka** to a private foundation in Asia, one of which was an important work from the artist’s AIDS series, for \$175,000. Other works sold for \$125,000, \$22,000, \$3,5000, and \$8,500. Two additional historical works that debuted at the Whitney Museum of American Art went for \$150,000 each to a private collection in Los Angeles.

Sean Kelly sold **Sam Moyer**’s “Compound Fern” (2024) for \$70,000, **Jose Dávila**’s archival pigment print “Untitled (Cowboy)” (2023) for \$65,000, **Ilse D’Hollander**’s “Untitled” (1995) for \$61,000, and several **Hugo McCloud** paintings including “Blessing of the Hands 1” (2024), for \$45,000 and “Untitled” (2024) for \$30,000.

303 Gallery sold three **Doug Aitken** lightbox works ranging from \$150,000 to \$275,000 each, two works by **Rob Pruitt** at \$175,000 each, three pigment-on-linen works by **Sam Falls** in the range of \$70,000 to \$90,000 each, a painting by **Hans-Peter Feldmann** for €70,000, three works by **Jeppe Hein** for \$45,000 each, and a sculpture by **Alicja Kwade** for €30,000.

Michael Kohn Gallery sold two **Lita Albuquerque** paintings for \$75,000 and \$95,000, an oil painting by **Nir Hod** for \$98,000, and an **Alicia Adamerovich** painting for \$55,000. They also sold an oil painting by **William Brickell** for \$10,000 and a work on paper from **Kate Barbee** for \$6,500. The gallery also sold two **Nir Hod** oil paintings for \$28,000 and \$26,000, respectively.

Nature Morte placed an oil painting by **Tanya Goel**, which sold for \$100,000 to \$120,000. They also sold a work by **Theo Pinto** for \$15,000 to \$18,000. They also sold a laser etching on intumescent paint on MDF by **Martand Khosla** for \$5,000 to \$8,000.

Templon sold a **Chiharu Shiota** painting for €120,000 and a sculpture for €100,000. The gallery also placed a large **Alioune Diagne** painting with a U.S. Museum for €85,000 and sold multiple works on paper by **Omar Ba** for \$18,000 each. They could also sell works by Jim Dine, with sales in the \$50,000 to \$150,000 range.

Nara Roesler sold an **Abraham Palatnik** painting from 2018 entitled “W-HB 7” for \$120,000. The gallery also sold a mixed media work, “Surfaces: The Meschers, after Ellsworth Kelly,” from 2019 by **Vik Muniz** for \$65,000. Additional sales included:

- Two works by **Marco A. Castillo** for \$90,000 and \$60,000.
- A **Daniel Senise** monotype for \$55,000.
- An **Elian Almeida** painting for \$22,000.
- A work on paper by **Thiago Barbalho** for \$20,000.
- An acrylic and mineral pigment work by **Manoela Medeiros** for \$13,500.

Carl Freedman sold multiple **Billy Childish** works from €40,000 to €100,000.

Larkin Durey sold an acrylic and mixed media on canvas by **Aboudia** to a new collector for \$110,000 and a work on paper for \$18,000; \$70,000 for the acrylic painting *Les Jardins de la prairie* by **Marc Padeu**; and mixed media works from **Anders Sunna** for \$45,000 and \$40,000.

KOTARO NUKAGA placed multiple artworks, including a mixed-media canvas work by **Tomokazu Matsuyama** for \$100,000, two **Nir Hod** paintings for \$60,000 and \$28,000, a **Keita Morimoto** painting for \$21,000, a **Tomona Matsukawa** painting for \$10,000, and a work by **Nanami Inoue** for \$3,000.

Eric Firestone Gallery sold two oil paintings by **Paul Waters** for \$100,000 and \$50,000, respectively. The gallery also sold three monumental ceramic works by **Cybele Rowe** for \$50,000 each, placing three paintings by **Huê Thi Hoffmaster**, which sold for \$25,000 to \$50,000 apiece.

Blue Velvet reportedly sold eight works by artist **Chryssa Vardea** in her first presentation at an international art fair; the works sold for between \$14,000 and \$100,000.

Southern Guild placed multiple works, including a \$85,000 sculpture by **Zizipho Poswa**, a \$60,000 work by **Manyaku Mashilo**, two **Kamyar Bineshtarigh** works for \$9,000 and \$20,000, and five works by **Mmangaliso Nzuza**, sold at price points of \$11,000 and \$8,000.

Roberts Projects sold a painting by **Daniel Crews-Chubb** for \$85,000, a **Lenz Geerk** painting for \$75,000, a work by **Collins Obijiaku** for \$20,000, and a \$16,000 work by **Luke Agada**. Additionally, the gallery sold two works by **Mia Middleton** for \$11,000 each and two works by **Wendy Red Star** for \$8,000 each.

James Cohan sold two acrylic paintings from **Trenton Doyle Hancock** for \$80,000 each and two by **Eamon Ore-Giron** for \$50,000 each. They also placed two embroidered works from **Jordan Nassar** for \$34,000 each, three **Naudline Pierre** oil paintings for \$109,000 total, and an **Alison Elizabeth Taylor** work for \$22,000.

Pippy Houldsworth Gallery sold a painting by **Angela Heisch** to an essential collection for \$75,000 and placed a work by **Zoë Buckman** for \$50,000.

Jessica Silverman sold a diptych by **Rupy C. Tut** for \$75,000 and a multi-panel work by **Sadie Barnette** for \$70,000. The gallery placed **Julie Buffalohead's** large-scale oil paintings for \$65,000 and \$50,000. Other sales include:

- A glazed ceramic-tied tongue by **Woody De Othello** for \$30,000.
- A paper clay on woodwork by **Pae White** for \$25,000.
- A painting by **Hugh Scott-Doulgas** titled *Matters Principal* for USD 18,000.

Roberts Projects sold works by **Daniel Crews-Chubb**, **Lenz Geerk**, **Collins Obijiaku**, and **Luke Agada** for \$85,000, \$75,000, \$20,000, and \$16,000, respectively. The gallery also sold two **Mia Middleton** works for \$11,000 each, and two **Wendy Red Star** works for \$8,000.

Monique Meloche sold **Ebony G. Patterson's** *Studies for a vocabulary of loss*, digital print on archival watercolour paper, construction paper with feather butterflies, plastic flies, roaches, and a memorial rosette for \$50,000. The gallery also placed works in private collections from NY to Peru to Paris and Chicago.

Ben Hunter Gallery sold multiple paintings by **Christopher Page** for between \$30,000 and \$50,000.

Tim Van Laere had a solid opening day, selling a cast glass work by **Leiko Ikemura** for \$48,000, an oil and acrylic painting by **Ben Sledsens** for \$40,000, and an oil painting by **Bram Demunter** for \$38,000.

Night Gallery sold four paintings by **Sarah Miska** for \$48,000, \$48,000, \$32,000, and \$16,000. It also sold a work by **Anthony Olubunmi Akinbola** for \$40,000, works from **Claire Tabouret** for \$10,000 – \$30,000, and a **Sarah Awaad** piece for \$22,000. The

gallery also placed a ceramic work by **Grant Levy-Lucero** for \$16,000 and an **Elaine Stockpiece** for \$10,000.

Galerie Ron Mandos sold six oil paintings by **Katinka Lampe**, totalling \$160,000, and 20 Jonny Niesche paintings, totalling \$300,000, selling out their presentation of the artist.

Almine Rech sold two oil works by **Sasha Ferré** for €35,000 – €40,000 and one acrylic work by **Gwen O’Neil** for \$35,000 – \$40,000.

WHATIFTHEWORLD sold four works by **Chris Soal** for between \$16,000 and \$55,000, two of which were to US institutions.

Many galleries reported to have sold out their booths, such as:

Carl Kostyál has highlights, including a **Maria Pratts** oil and pencil work with neon lights for \$90,000 and two more miniature Pratts oil and pencil paintings for \$45,000 apiece.

Spinello Projects, which also placed four works to the Hort Family Foundation (New York City, NY), the Jasketa Foundation (Jeffersonville, IN) and the Pérez Art Museum Miami (Miami, FL) with a range of \$9,000 to \$35,000.

Cecilia Brunson Projects reported selling out their booth, which included textile works by the Indigenous Argentinian collective **Claudia Alarcón & Silät** and prints by **Anni Albers**. The company placed the works with institutions.

Alexander Berggruen is selling its entire solo presentation of **Freya Douglas-Morris** paintings, which range from \$34,000 to \$62,000 each.

Marinaro sold out its booth, which featured works by artist **Lusiana Mera** priced from \$12,000 to \$30,000.

Sim Smith sold out their booth of paintings by artist **Daisy Parris**.

Praxis’s presentation of **Simonette Quamina** relief prints, each in the range of \$16,500 to \$32,000.

Including sold-out booths at **Alexander Berggruen**, **Marinaro**, and **Sim Smith**, galleries in the Presents section of the fair performed well, with sales reported to essential collections and institutions. Notable sales in the Presents section included:

Charles Moffett sold fifteen **Keiran Brennan Hinton** paintings from \$5,000 to \$20,000.

Mrs. reported multiple sales, selling 11 paintings by **Alexandra Barth** for between \$3,500 and \$13,000.

Soco Gallery sold more minor mid-size works, including **Jackie Gendel’s** oil on linen, *Crowd Source*, for \$11,500.

Europa almost sold out their booth, including an oil pastel on satin by **Larissa Lockshin** for \$14,000.



TEMPLON participates in The Armory Show 2024

What The Dealers Said

Glenn Scott Wright, Director and partner of **Victoria Miro**, “Victoria Miro had an excellent opening day at the Armory with a solo presentation including photographs, a new video installation by Isaac Julien, and a small cabinet featuring three works by Yayoi Kusama. Sales were robust, and by the end of the first day, the gallery had confirmed 5 out of an edition of 6 video installations sold in the \$350,000 to \$450,000 range, several photos from \$40,000 to \$80,000 and a primary market painting by Kusama for \$800,000 with other sales still pending discussion. We were especially pleased by the robust turnout of museum directors and curators across New York and North America.”

Hannah Traore, Founder of **Hannah Traore Gallery**, said, “I was truly impressed by the calibre of attendees and exhibitors at this year’s edition of The Armory Show. The team’s commitment to excellence truly shined this weekend, from the layout redesign to the refreshed curatorial vision in each fair section. We are already looking forward to participating in next year’s edition!”

Anne-Claudie Coric, Executive Director of **Templon**, said, “The Armory Show is a remarkable concentration of New York energy: a crowd delighted to make discoveries, the visit of many major American collectors, numerous museum groups, and buzzing art

consultants. We could highlight established American artists like **Jim Dine** and younger international artists such as Japanese artist Chiharu Shiota or Senegalese artists Omar Ba and Alioune Diagne, with sales in the \$50,000 – \$150,000 range.”

Christine Berry and Martha Campbell, Berry Campbell Gallery, “We had a fantastic start to the fair, and that momentum continued through the weekend, selling work by Lynne Drexler, Bernice Bing, Dorothy Dehner, Janice Biala, Perle Fine, Yvonne Thomas, Nanette Carter, and more. Collectors attending the fair have discerning tastes and want to acquire high-quality work with market potential. The Armory Show is our hometown fair and has given us an excellent platform to continue our work of championing important historical and contemporary women artists.”

Michael Rosenfeld, Founder of **Michael Rosenfeld Gallery**, “I had an exciting first day at The Armory Show, non-stop and productive visits with major collectors as well as museum curators and directors that began as soon as the fair opened, and until 8:00 pm after the lights were shut off. The energy was fantastic, and we sold meaningful works by various artists.”

Daniel Roesler, Partner and Senior Director of **Nara Roesler**, says, “It is nice to see the energy return to the city for the start of the season at the Armory. Tomie Ohtake has been a focus of conversation at the booth after US and Brazilian collectors saw her work in Venice.”

Anthony Spinello, Owner **Spinello Projects**, “This edition of The Armory Show may have been the most successful presentation we’ve ever had in New York. There is a lot of chatter about the market, but no doom and gloom here. The total, all opposite with a sold-out painting by Esai Alfredo on the opening day.”

Myra Arnaud Babenco, Partner Director, **Galeria Raquel Arnaud**, “Our participation in The Armory Art Show this year was a great success, with our solo presentation of the German artist Wolfram Ullrich. The focused showcase allowed deeper engagement with the artist’s work, resulting in strong sales and exceptional feedback from collectors and art enthusiasts alike. We are grateful and proud of the meaningful connections we made and excited for the opportunities this will bring for the fair, artists, and our galleries.”

Gallery resident CEO Jaewoo Choi of **Johyun Gallery** says, “The energy at this year’s Armory Show is impressive. While seeing artists and collectors connect through their works is always rewarding, this year felt especially meaningful as we discussed our Korean artists’ global significance.”

BANK Gallery Founder **Mathieu Borysevicz**, “BANK and the artist are wholly delighted and honoured to be the recipient of the Sauer FOCUS Prize. We all worked tirelessly on this presentation, which turned out beautiful, poignant, historical, and yet entirely relevant for our precarious times. We thank Sauer, The Armory Show and the judges for their recognition and support.

Amanda Coulson, Founding Director, **TERN**, “TERN has received incredibly positive feedback for Anina Major’s ceramic and neon works. We are thrilled with the audience response and collector interest. The Pommery Prize was the icing on the cake, and we’re immensely grateful for the opportunity and exposure.”

Jessica Silverman, Founder & Owner of **Jessica Silverman**, “Following a year in which our artists have enjoyed high profile museum shows and public commissions on the East Coast and Europe, curators and collectors have swarmed our booth. We expect confirmation on several museum sales while collectors wait in the wings.”

Yancey Richardson, Founder of **Yancey Richardson**, says, “We are thrilled to be back at the Armory and have had a great response to the booth, which is primarily photo-based.”

Jennifer Carvalho, Partner and director of **CARVALHO PARK**, said, “Introductions with museum and institutional directors and curators defined our opening day at the fair and continued throughout the show’s run. This was my aim for this body of work and sculptor, Rachel Mica Weiss, in her career and trajectory. The fair delivered strongly in this regard.”

Amy Eva Raehse, Partner, Director of **Goya Contemporary**, “We are thrilled to have showcased two powerful presentations at the fair: the groundbreaking 1973 Louise Fishman work ‘Angry Women,’ displayed in its entirety for the first Time, and a magnificent beaded wall tapestry by Joyce J. Scott, specially created for the fair following her 50-year retrospective opening. The Armory Show’s support of these politically charged works highlights their leading role in continuing the fair’s original mission of prioritizing the urgent communication of relevant and historically important artwork while simultaneously supporting the market.”

Jorge Rios, Art Fairs Coordinator, **Van De Weghe**, said, “We had an excellent experience at the fair this year. Our solo presentation of artist Frederic Anderson had a very positive reception, both critically and commercially, consolidating the artist’s presence in the New York art scene. We are delighted with the fair’s administration and logistics and look forward to returning next year.”

Scott Ogden, Owner and Director of **SHRINE**, said, “This was our first year participating in the galleries section at The Armory Show. The fair was so well attended, and all our sales during the show run were to new clients and connections; that was especially exciting.”

David Cleaton-Roberts, Co-director, **Cristea Roberts Gallery**, London, “I’m happy to report strong sales by a range of artists. Including seven new oil on paper collages by British artist Clare Woods, a large-scale woodcut by German artist Christiane Baumgartner, multiple sets of Julian Opie’s new silkscreen edition and the majority of a new suite of prints by Idris Khan, who had his first U.S. museum solo exhibition earlier this year at Milwaukee Art Museum.”

Niru Ratnam, Founder, **Niru Ratnam**, “This was an important fair for us as, like many other gallerists, we’ve been very aware of the downturn in the market in the last 12 months. So it was a key moment to try and see where we are in that cycle. And it does seem that there are definite green shoots of recovery – the confidence does seem to be returning to collectors. We had a positive fair with strong sales to new and existing collectors, serious conversations from the start to Sunday afternoon, and a welcome return of positive energy after a challenging period. It is our third year here, and the number of collectors we have met has grown yearly. Each year, there has been a real progression in terms of what we have got from Armory, which is what you want from a fair. And leaving sales aside for a moment, the general enthusiasm and response from visitors to the booth has been really rewarding.”



Kristin Hjellegjerde

Kristin Hjellegjerde, Founder, **says**, “The feeling of optimism about the market seems to be returning. We have had an incredible week at the Armory, with attention and great sales for all the artists we have brought to new and recurring collectors.”

Aeneas Bastian, Owner, **BASTIAN**, “The Armory Show confirms its status as one of the leading art fairs in America. We’ve had numerous private collectors and directors of renowned US museums and institutions such as the Warhol Foundation at our booth.”

Eric Firestone, Founder, **Eric Firestone Gallery**, “The gallery brought a varied selection across generational artists in multiple price ranges. Paul Waters and Joe Overstreet, who will be included in the upcoming Alvin Alley at The Whitney, are strongly highlighted at the

booth. Young contemporary voices that have shined in conversations with the historic programming had brisk sales at Armory, including Hue Thi Hoffmaster and Colleen Herman.”

Mihai Nicodim, Owner, **Nicodim**, “As opposed to years passed, where the lion’s share of sales to new collectors took place during the preview, the bulk of our commerce happened on Saturday and Sunday with folks who ventured into the booth to discuss the work many times throughout the fair. We placed major works by Angeles Agrela, Isabelle Albuquerque, Nicola Samori, and Moffat Takadiwa late in the fair. Buyers were not frenzied, but thoughtful and considered—people who genuinely appreciate the art and want to live with it.”

Pippy Houldsworth, Director, **Pippy Houldsworth Gallery**, “Day one of the Armory got off to a strong start for us by selling a new painting by Shaquéelle Whyte to an important US museum. Additionally, we placed works by artists, including Judith Godwin, Angela Heisch, Zoë Buckman, Nasim Hantehzadeh, Sophia Loeb, and Liorah Tchiprout, with global collectors. There was a strong contingent of US curators at the fair throughout the week. It was great to see familiar faces and meet some new ones, too. Overall, there was great energy at the fair and across the city.”

Miles McEnergy, Principal of **Miles McEnergy Gallery**, said, “It has been an energetic return to the fair this year with strong sales, the opportunity to see longtime friends of the gallery and the engagement with new collectors. We are grateful for the new leadership’s efforts and their commitment to the continued success of the fair.”

Joy Whalen, Director, **MIGNONI**, “We are very pleased with our experience at The Armory Show, our first Time participating. We featured artist Cyrielle Gulacsy, and the clientele was fantastic. We sold six paintings during the fair, each priced between \$20,000 and \$30,000.”

Todd Bockley, Founder, **Bockley Gallery**, “Platform Curator Eugenie Tsai’s vision and ambition brought attention to artistic dialogues across media and generations, and offered an entry for engagement with important artists, like George Morrison, Jim Denomie, and Dyani White Hawk who may be lesser-known to a coastal audience.”

Christian Rattemeyer, Co-Founder, **OSMOS**, “For our first participation in the Armory Show, we are pleased with the results. We responded very well to Ivan Prerad’s work and strong sales on the first day.”

Pier Stuker, Owner of **Blue Velvet**, said, “For us, the Armory presented a special opportunity to bring the work of Chryssa, an artist who lived in New York for nearly half her life, back home. We were so pleased that the fair encouraged us to bring this important work and enabled us to spotlight an artist whose singular contributions to the development of post-war art are long overdue for acknowledgement.”

Trevyn McGowan, Founder of **Southern Guild**, said, “The general feeling was one of authentic resurgence, which was reflected in our interactions with collectors, institutions and curators. We experienced strong sales from the first hour of the fair through to the last day and across price brackets, too – from a ceramic sculpture by Zizipho Poswa (\$85,000) and a monumental triptych by Manyaku Mashilo (\$60,000) to paintings by newly signed artist Mmangaliso Nzuza (\$10,000-\$12,000), and everything in between.”

Notable Visitors

Collectors from across the country were in attendance at The Armory Show this year, including **Sarah Arison, Candace Barasch, Danny Báez, Suzanne Deal Booth, Estrellita B. Brodsky, Robin Zimelman & Larry Eisenstein, Moise Emquies, Matthias de Gonzales, Vincent Fremont, Andy Gao, Bill & Christy Gautreaux, Lisa Goodman, Abel Guaglianone, Agnes Gund, Steve Guttman, Astrid Hill, Pamela Hornik, Jamie Hort, Susan and Michael Hort, Kent Kelley, Jill & Peter Kraus, Ray Learsy, Eric & Liz Lefkofsky, Paul Leong, Burt Levitch, Marianna McDevitt, Ross R. Moody, Alberto Mugarbi, David Mugarbi, Hubert Neumann, Carolyn Ramo, César & Mima Reyes, Robert Rosenkranz, Rebecca & Alan Ross, Mera & Don Rubell, Gwen Callans & Biff Ruttenberg, Peter Scantland, Carole Server, Komal Shah, Carla Shen, Jeffrey Soros, Laurie Tisch, Lizzie & Jonathan Tisch, Yvonne Force Villareal, Steven Wilson, Debi Wisch, Evan Yurman, Tiffany Zabludowicz, and Margot Ziegler. Other figures across the worlds of art, culture, and entertainment were also present, including **David Byrne, Michael Cyril Creighton, Dana Delany, Casey Fremont, Alexandra Hedison, Simon Porte Jacquemus, Michael B. Jordan, Busy Phillips, Chris Rock, Jordan Roth, Cynthia Rowley, Paul Rudd, and Frances Tiafoe**. Many artists were also in attendance, including **Nayland Blake, Sanford Biggers, Zoë Buckman, Dominique Fung, Jennifer Guidi, Isaac Julien, Brad Kahlhamer, Doron Langberg, James Little, Jordan Nassar, Andres Serrano, Deborah Willis, Dustin Yellin**.**

Along with collectors and other notable fair-goers, curators and museum directors were well represented at this year’s Armory Show. Among those who visited the fair was **Carla Acevedo-Yates** (Curator, **Museum of Contemporary Art Chicago**), **Cecilia Alemani** (Director and Chief Curator, **High Line Art**), **Ian Alteveer** (Curator, **MFA Boston**), **Naomi Beckwith** (Deputy Director and Chief Curator, **Solomon R. Guggenheim Museum**), **Cathleen Chaffee** (Chief Curator, **Buffalo AKG Art Museum**), **Eric Crosby** (Director, **Carnegie Museum of Art**), **Thelma Golden**(Director and Chief Curator, **The Studio Museum in Harlem**), **Barbara Haskell** (Curator, **Whitney Museum of American Art**), **Henriette Huldisch** (Chief Curator and Director of Curatorial Affairs, **Walker Art Center**), **Glenn D. Lowry** (Director, **Museum of Modern Art**), **Cybele Maylone** (Executive Director, **The Aldrich Contemporary Art Museum**), **Brooke Minto** (Director, **Columbus Museum of Art**), **Shamim M. Momin** (Director of Curatorial Affairs, **Henry Art Gallery**), **Jane Panetta** (Curator, **The Metropolitan Museum of Art**), **Anne Pasternak** (Director, **The Brooklyn Museum**), **Ann Philbin** (Director, **The**

Hammer Museum), **Brooke Kamin Rapaport** (Artistic Director and Chief Curator, **Madison Square Park Conservancy**), **Legacy Russell** (Executive Director and Chief Curator, **The Kitchen**) **Jay Sanders** (Executive Director and Chief Curator, **Artists Space**), **Franklin Sirmans** (Director, **Pérez Art Museum Miami**), and **Monetta White** (Executive Director, **Museum of the African Diaspora**). Representatives were also present from many other institutions, such as **The American Folk Art Museum**, **Brown Arts Institute / David Winton Bell Gallery at Brown University**, **CCS Hessel Museum of Art**, **Dallas Contemporary**, **Dallas Museum of Art**, **The Jewish Museum**, **Leslie-Lohman Museum of Art**, **Milwaukee Art Museum**, **Moody Center for the Arts**, **New Museum**, **The Philadelphia Museum of Art**, **Phoenix Art Museum**, **Queens Museum**, **Rockbund Art Museum**, **The Shepherd**, **Speed Art Museum**, **Spelman College Museum of Fine Art**, **Storm King Art Center**, **The Trust for Governors Island**, **Tufts University Art Galleries**, **Vera List Center for Art and Politics**, and the **Yale Center for British Art**.

CURATORIAL PROGRAMMING

Highlights included Platform, which was curated by **Eugenie Tsai** (Independent Curator), and Focus, which was curated by **Robyn Farrell** (Senior Curator at The Kitchen). The platform saw large-scale works installed at the centre of the fair under the title *Collective Memory*. In contrast, *Focus*, titled *Passages*, was dedicated to solo and dual-artist booth presentations centring around the experimental spirit of the fair's 1994 founding at The Gramercy Park Hotel and its namesake International Exhibition of Modern Art in 1913. **Lauren Cornell** (Chief Curator of the Hessel Museum of Art and Director of the Graduate Program at the Center for Curatorial Studies, Bard College) chaired the 7th annual **Curatorial Leadership Summit**, a day-long, closed-door symposium for curators worldwide.

ARMORY SPOTLIGHT

Creative Time was this year's recipient of **Armory Spotlight**. The renowned institution presents ambitious public art projects around New York City, the United States, and the world. Armory Spotlight honours a New York cultural institution with a booth at the fair to support its visibility, sustainability, and growth.

THE GRAMERCY INTERNATIONAL PRIZE

This year's **Gramercy International Prize** was awarded to **Blade Study** (New York), which presented a solo booth by the artist **Paige K.B.** Named in tribute to the fair's original title, the Gramercy International Art Fair, the prize grants a booth to a New York-based gallery that has never participated in The Armory Show, embodying the same ambition, vision, and innovation on which the fair was founded in 1994. Established in 2020 and located on the city's Lower East Side, the gallery supports a new generation of artists who focus on conceptually rigorous work.

ARMORY OFF-SITE

The fourth iteration of Armory Off-Site presented public artworks from performances and activations across New York City to large-scale sculptures at the **US Open**.

City-wide projects included:

The performance of *Procession of Angels for Radical Love and Unity*, 2024, by **María Magdalena Campos-Pons**, organized by **Madison Square Park Conservancy** in partnership with **Harlem Art Park**.

A recent performance by **Oliver Herring** presented by **BANK** (Shanghai) pays homage to queer icons whose creative forces and visionary careers were tragically and prematurely interrupted.

A Well-Leafed Tree Remixed, a new work by **David Salle** presented in partnership with **Times Square Arts** as part of the Midnight Moment program with support from **Lehmann Maupin** (New York, Seoul, London, Hong Kong) and **Gladstone Gallery** (New York, Los Angeles, Brussels, Rome, and Seoul).

The mobile exhibition *Body Freedom for Every(body)*, organized by **Project for Empty Space**, aimed to create awareness, cultivate community, and engender support for bodily autonomy through art.

For the third time, The Armory Show partnered with the **US Open** to present works by artists from underrepresented backgrounds. The artworks, ranging from sculpture to mixed-media installations, were on view through the finals, ending on September 8. This partnership was grounded in the USTA and The Armory Show's shared vision for creativity, inspiration, and equity.

Projects included:

Titel Mirror I (2024) by **Claudia Peña Salinas** combined sculpture, images, and installation to explore Aztec and Mayan mythology, presented by **Embajada** (San Juan).

New York-based mixed media artist **Eva Robarts'** sculpture, *Fantasy of Happiness* (2022), used discarded tennis balls caught within the chain link of a reclaimed gate. Ruttkowski presented the work **68** (Cologne, Düsseldorf, New York, Paris).

Taiwanese-Canadian sculptor **An Te Liu's** bronze-casted *Venus Redux* (2018), an exploration of memory, objecthood, and perception, presented by **Blouin Division** (Montreal).

Runner (2021) by **Tomokazu Matsuyama**, an abstracted, poetic incarnation of the function and cultural meaning of running, presented by **Kavi Gupta** (Chicago).

PRIZES

During the run of the fair, The Armory Show awarded three prizes, showcasing the fair's commitment to providing support to artists and galleries:

The **Pommery Prize**, supported by Champagne Pommery, awarded **Anina Major**, presented by **Tern Gallery** (Nassau) in the Platform section \$25,000. The jury included **Suzanne McFayden**, **Catherine Morris** (Brooklyn Museum), and **Pauline Vranken** (CEO of Vranken-Pommery America).

The **TPC Art Finance Presents Prize** awarded **Mrs.** (Maspeth, NY) for their presentation of **Alexandra Barth** in Presents, an amount equal to their booth costs. The jury included **Kimberli Grant** (Brooklyn Museum), **Jarl Mohn**(President Emeritus, NPR), and **David Shapiro** (David Shapiro Fine Art).

The **Sauer Artist Prize** for **Oliver Herring**, presented by **BANK** (Shanghai) in the Focus section, is \$10,000. The jury included **Eric Booker** (Storm King Art Center), **Tracy O'Brien**, and **Stephanie Wenk** (Creative Director, Sauer).

CURATORIAL LEADERSHIP SUMMIT

On Friday, September 6, the fair hosted its 7th annual Curatorial Leadership Summit (CLS), chaired by **Lauren Cornell** (Chief Curator of the Hessel Museum of Art and Director of the Graduate Program at the Center for Curatorial Studies, Bard College). The summit centred around the theme of *Curatorial Fortitude* and was attended by curators from numerous institutions across the United States.

ARMORY LIVE

Armory Live brought artists, curators, writers, collectors, and institutional leadership from across the art world together in public conversation. Notable participants included:

Kyla McMillan, The Armory Show's new director, spoke with **Sarah Douglas** (*ARTnews*) about her vision for the fair.

Artists **Sanford Biggers**, **Dominique Fung**, and **Nicholas Galanin** in conversation with **Eugenie Tsai** on the 2024 Platform section titled *Collective Memory*.

Mariët Westermann (Solomon R. Guggenheim Museum), **Stefanie Hessler** (Swiss Institute), and **Sohrab Mohebbi**(SculptureCenter) in discussion with **Marko Gluhaich** (*frieze* magazine) on innovations within New York's cultural landscape.

Artists **Oliver Herring**, **Jeanne Silverthorne**, and **Jimmy Wright** discuss the 2024 Focus section examining the original spirit of the fair in its 30th Anniversary with Robyn Farrell (The Kitchen).

A live recording of *Art from the Outside* podcast with **Amitha Raman** and **Will Palley**, MoMA's Young Patrons Council co-chairs.

Top Photo: Interior view of The Armory Show, 2023. Photo by Vincent Tullo. Courtesy of The Armory Show.

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