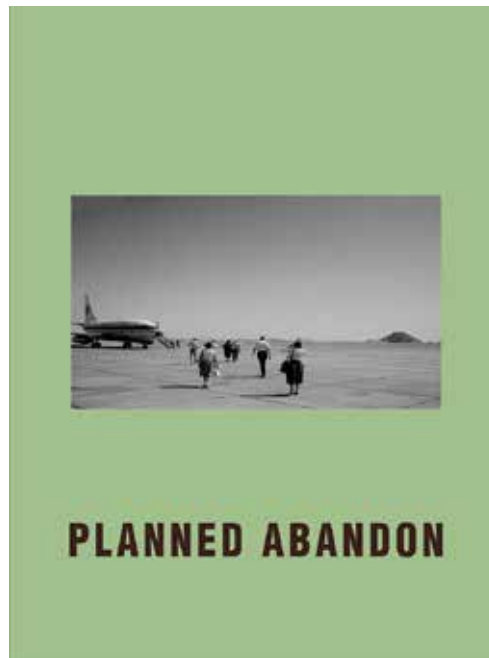


Interview

10 PICKS FROM INDEPENDENT NEW YORK 2017

by Cedar Pasori
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Barbara Bloom, *Travel Poster (Planned Abandon)*, 1981. Archival digital print, 30 x 24". Courtesy the artist and David Lewis, New York.

Now in its eighth year, Independent New York remains a unique curatorial destination that sheds the oft-repeated art fair format: it gathers select artists and galleries—52 total for the 2017 edition—from around the world in a booth-free setting, without rules for what they should exhibit. This year, the result includes about 20 solo exhibitions (nearly half showing the work of female artists); first-time appearances by Galerie Perrotin, Freedman Fitzpatrick, Triple Canopy magazine, and The New Museum; and a general trend of art from or referencing the '80s. The works span four floors of Spring Studios in New York and extend across the Atlantic; a permanent extension space opened in Brussels last year, and provides a connective platform to show work from galleries participating in New York.

David Lewis gallery presents Barbara Bloom's series *Travel Posters*: ten fake travel posters originally shown at Bloom's 1981 *Planned Abandon* installation in Westkunst, Cologne. The installation originally presented the setting of an elite tourism agency, and the posters possess a dark humor touching on subjects of trade, immigration, media, and surveillance. They are accompanied by Bloom's 1995 piece, *Globe*, which features a black chalkboard globe with no borders drawn onto its landmasses, and fading names in white chalk marking select countries. Both are explicitly relevant to today's discussions of globalism and immigration rights.