

Independent 20th Century Brings Fresh Perspectives on Surrealism and Postwar Art

The fair returns to Cipriani South Street in lower Manhattan this September 5–8, 2024.



Sarah Schumann, *Rom (Rome)* (1978). Courtesy of the Sarah Schumann Archive and Diane Rosenstein Gallery, Los Angeles.

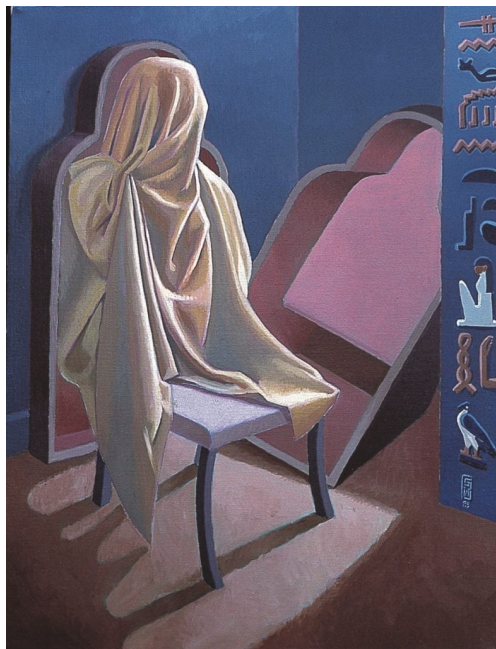
Artnet Gallery Network August 1, 2024

Returning for its third edition, Independent 20th Century has already solidified its standing on the September art world calendar as an invaluable opportunity to explore, discover, and reassess art and movements from between 1900 and 2000. Like its sister fair in May, participation in the fair is invite only, with galleries and non-profits needing to be nominated by

Independent's newly expanded curatorial team and present booths in dialogue with participating galleries and Independent's leadership.

The result is a program in which the conversations and revelations that are brought to light are as much at the core of the fair as selling art is—a decidedly different tact than other fairs of similar caliber. “We’re much more interested in the conversations that start at the Independent and then one, five, 10 years later, seeing where those conversations go,” said Higgs last year ahead of the fair’s sophomore edition.

With the 2024 iteration of Independent 20th Century just around the corner—taking place once again at Cipriani South Street from September 5–8, 2024—a number of curatorial themes and historical connections have already become apparent. Perhaps the most timely is a focus on Surrealism, a movement which marked its centenary this year.



Susana Wald, *La Mujer del Egiptólogo* (*The Egyptologist's Wife*) (1983).
Courtesy of the artist, Marisa Newman Projects, and Galerie Michael Janssen.

Diane Rosenstein Gallery will dedicate their booth to German artist Sarah Schumann (1933–2019), a Surrealist and feminist artist whose work in painting and collage offer a glimpse into her personal life as a queer woman in post-war Europe. Another highlight is presented as a collaboration between Galerie Michael Janssen and Marisa Newman Projects, a solo presentation of work by Susana Wald (b. 1937), whose career spans more than six decades, will showcase her unique use—and expansion—of Surrealist modes and motifs.



George Platt Lynes, *Portrait of Ruth Ford* (1936). Courtesy of Mitchell Algus Gallery.

Two group presentations maintain the Surrealism thread, first with Mitchell Algus Gallery that will feature a selection of photographs and works on paper from the estate of the late polymath Charles Henri Ford. Artists including George Platt Lynes, Man Ray, and Henri Cartier-Bresson, are just a few of the highlights. And at Richard Saltoun Gallery, “Butterfly Time: A group exhibition of women in Surrealism” will bring together the work of nearly a dozen pioneering artists. The titular work is by Toyen, which will

feature alongside pieces by such artists as Méret Oppenheim, Juliana Seraphim, and Běla Kolářová. The show will also extend to the gallery's New York space, coinciding with the run of the fair.



Juliana Seraphim, *Le Lac* (n.d.). Courtesy of the estate of the artist and Richard Saltoun Gallery, London and Rome.

Intertwined with these featured presentations is a distinctive reconsideration of the 1950s encompassing the artists working in this period, the work produced, and the movements born. Highlights of this thematic tract include Alison Jacques's solo booth of work by Lenore Tawney, a central figure who lived and worked in the now-iconic Coenties Slip, and was an innovator of fiber art in the latter half of the 20th century.

At P420, there will be a selection of work by Filippo de Pisis, whose work is also included and on view in the 60th Venice Biennale curated by Adriano Pedrosa. Featuring works on paper and paintings, the gallery's presentation aims to draw new focus and relevance from specifically de Pisis's later works through the lens of personal identity.



Filippo de Pisis, *Vaso di fiori* (1948). Courtesy of filippo de Pisis Estate and P420, Bologna.

Independent 20th Century would also not be complete without a significant presence of work by canonical artists, from Pablo Picasso at John Szoke Gallery and Raoul Dufy at Nahmad Contemporary to Karel Appel at Almine Rech and Stuart Davis at Alexandre Gallery. Not simply a series of jewel box presentations, however, and speaking to the fair's ethos, the inclusion of each canonical artist reflects a look at another, perhaps lesser known or understood side of their practice and work. Whether it's taking a deep dive into Picasso's works on paper, reevaluating the oeuvre of Dufy, or homing

in on a specific decade within Appel's practice, visitors will come away seeing these artist's and their art in a new light.

These are just a few of the connections and through lines that will manifest at the forthcoming Independent 20th Century, and the fair promises to once again spark larger, continuing conversations and reappraisals around 20th century art upon its debut.

Independent 20th Century will be held at Cipriani South Street, 10 South Street, New York, September 5–8, 2024.