

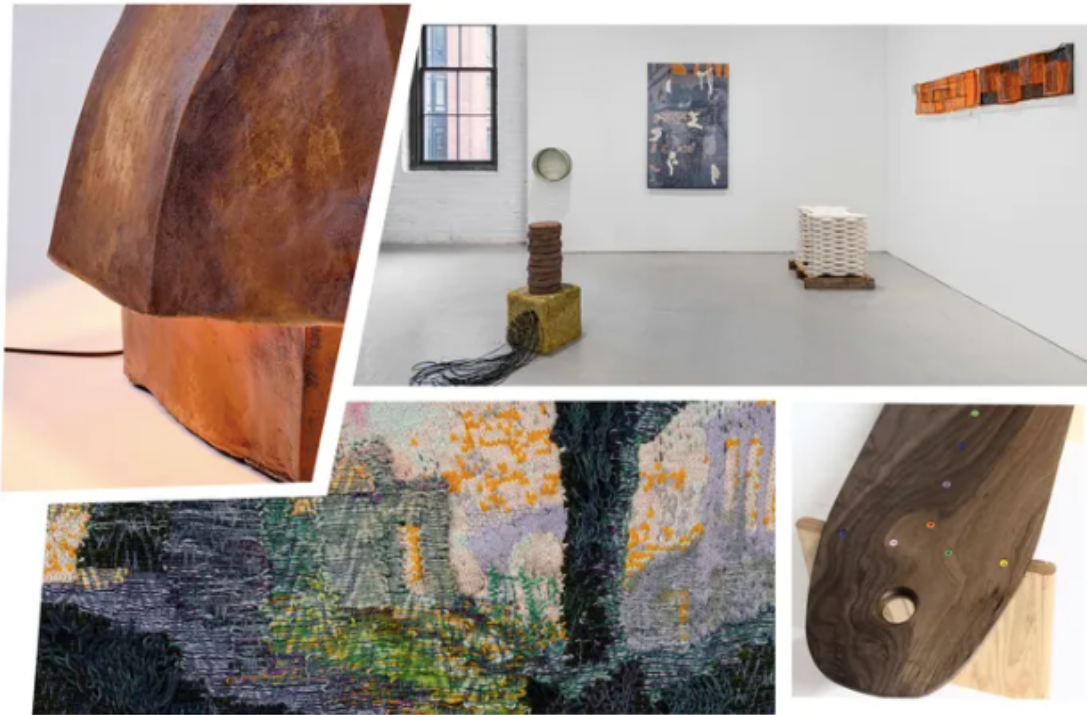
HESSE FLATOW

Meier, Morgan. "6 Exciting Designers at the NADA Art Fair." *CURBED*. May 10, 2024. Online

CURBED

6 Exciting Designers at the NADA Art Fair

By Morgan Meier



Across four floors in Chelsea, in the space recently vacated by the Printed Matter Art Book Fair, the tenth edition of the New Art Dealers Alliance (NADA) fair declared a return to tradition in materials and methods. There was a resurgence of glitter art and plenty of surrealism in the nearly 100-booth fair, which is dedicated to up-and-coming galleries, but the real star of this year's show was the hand; this was a craft-heavy fair. These are some of the artists and designers whose work caught our attention.

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Amanda Martínez's brick works at Hesse Flatow



From left: 'Antorcha,' (2024) by Amanda Martínez - Found lumber, found polystyrene, gypsum plaster, sand, acrylic polymer. Photo: Mikhail Mishin; 'Guía,' (2024) by Amanda Martínez. Oxide pigmented cement, pigmented mortar, gravel, cement board, knotted dyed raffia, adobe (soil, clay, straw, sand, water). Photo: Mikhail Mishin.

New York gallery Hesse Flatow showed three Amanda Martínez pieces that displayed her ongoing material experimentation with adobe and other New Mexican craft traditions like embroidery and basket-weaving. The repetitive patterns in her stacked and woven pieces are both intriguing and mystifying, a language the artist continues to develop. An off-white stack of complex shapes forms "Antorcha," a floor sculpture that looks like a pallet of materials one might find on a construction site, except these are made of found polystyrene. On the wall, a piece titled "Working Meditation III" presents a surface that looks it's composed of bricks but with a plastic sheen to them (and are in fact made out of found polyurethane as well). Another work, "Guía," is a floor-bound sculpture combining both brick and weaving, as stacked hexagonal shapes sit atop a textured block from which strands of dyed and woven raffia form a rough tapestry on one side. Order and repetition are a theme in Martínez's work, and she has described this ritualized process as a self-healing practice.

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Martínez has presented two solo exhibitions with Hesse Flatow, a New York gallery that focuses on emerging and mid-career artists, and her work has also been presented at the Aldrich Contemporary Art Museum and other galleries around the world.