

# ANNA ZORINA GALLERY

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### ART REVIEW

### The Thrill of Unpredictability at Two Art Fairs

Spring/Break doesn't feel like a fair so much as a crowded, exhilarating, madcap art extravaganza. Volta offers playful abstraction.

By Jillian Steinhauer

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All art fairs aren't the same, but they can have a comparable blanketing effect: after hours of walking around a sales floor, the works start to blend together. Was this the clever neon text sculpture you liked, or was it that one?

This week, two fairs gamble on unpredictability to help break up the monotony. The more ambitious, Spring/Break Art Show, offers shake-it-all-up collaborations between artists and curators, while Volta is a mixed bag, but with a strong streak of playful abstraction. Although very different from each other, both lack the blue-chip sheen of bigger outlets like the Art Show at the Park Avenue Armory. They can't give you a flawless experience but that's OK. They make you put in a little extra legwork to find something you love. Consider the possibilities.

### Spring/Break Art Show

Spring/Break was founded in 2012 by the husband-and-wife team of Andrew Gori and Ambre Kelly. Its original location was a disused schoolhouse in SoHo, where a slate of wonderfully weird installations filled the rooms. The fair has moved several times since then. Now some 100 exhibitors have taken over two floors at 625 Madison Avenue, the former offices of Ralph Lauren.

What sets Spring/Break apart is its model. Every booth is curated, whether by a commercial art dealer, a nonprofit worker, an independent curator, or an artist. For each edition, the organizers issue a theme and then sort through proposals to pick the best ones. Participants are not charged a fee, which makes the show radically more open than just about any other fair. In fact, most of the time Spring/Break doesn't feel like a fair so much as a crowded, exhilarating, madcap art extravaganza.

Fittingly, the 2020 theme is "In Excess." The fair is known for immersive installations, such as a new work by longtime Spring/Break contributor Azikiwe Mohammed, who reimagines the Subway Lounge, a basement club in Jackson, Mississippi's Summers Hotel. Filled with wood board figures sitting around a table and holding neon card sculptures, the meticulously designed room pays homage to the refuges that black people have created for themselves.

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