

ART & DESIGN

Review: Independent Fair Is More Conventional, but Still Eye-Catching

By MARTHA SCHWENDENER MARCH 4, 2016



An installation by Jared Madere at the Independent art fair. Nicole Craine for The New York Times

The [Independent art fair](#), which runs through Sunday, began as a more provocative alternative to the bigger art fairs. Now in its seventh year, it isn't quite so independent anymore. There are two iterations in New York — one in November and the one now in TriBeCa — as well as one in Brussels, which opens next month.

There are overlaps between 45 galleries exhibiting here and the other, larger fairs; there are also a number of fairs considerably more indie in scope and ambition, including [Spring/Break](#), at [Skylight at Moynihan Station](#). But the Independent has moved from Chelsea to downtown; the light pouring through the windows and open plan of the fair, along with work ranging from the self-taught to the ephemeral, make the fair a welcome respite from the windowless casino-warren in other exhibition spaces.

[Peres Projects](#)

[Donna Huanca](#) has erected a different kind of painting installation at this booth. Ms. Huanca's paintings begin with photographs of the human body, which are printed on canvas; she then paints with abstract vigor on top of these. Along with the canvases, there are bodily imprints on the wall, made by a model painted blue. The project recalls [Yves Klein's](#) "[Anthropometries](#)" from the 1950s, in which women were pressed — so to speak — into the service of art. Ms. Huanca's project pays homage to Klein, but remakes it for a postfeminist age in which the young woman has become the artist and the model is not on view.