ARTSY

"The 5 Best Booths at ADAA Fair 2026"

By Annabel Keenan
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Interior view of ADAA Fair 2026. Courtesy of ADAA.

The ADAA Fair has returned to New York with a new name, a reimagined format, and something to prove. Following a one-year hiatus, the Art Dealers Association of America (ADAA)'s annual fair has been relaunched as the ADAA Fair, bringing 63 member galleries to the Park Avenue Armory from November 13 to 16, with a benefit preview supporting The Whitney Museum of American Art on the 12th.

The edition marks the first organized by executive director Kinsey Robb, who has overseen a smaller, more focused roster. The fair's roots stretch back to 1989, when the ADAA launched The Art Show at the Park Avenue Armory. Over its 36-year history, it grew into one of the country's

most respected gallery-led fairs, distinguished by its emphasis on scholarly presentations and its strong relationship with museums and nonprofits.



Interior view of ADAA Fair 2026. Courtesy of ADAA.

The ADAA's decision to return with a smaller exhibitor pool—roughly a dozen fewer than its last edition in 2024—reflects a broader industry conversation about the saturation of the art fair schedule and the importance of more considered presentations. "The pause gave us the time to make deliberate decisions about the fair's evolution while building on what has always distinguished it," Robb told Artsy.

The fair's timing places it just weeks before the art world descends upon Miami in early December, and within New York's expanding art calendar. Attendees ebbed and flowed during the VIP preview evening, with the first hour noticeably quiet, a welcome opportunity to view the artworks with some breathing room before the crowds filled in.

For collectors, the ADAA Fair offers an opportunity to encounter an impressive selection of historical, modern, and contemporary art through dealers whose expertise and long-standing relationships with artists are central to their appeal.

Here are five booths that stand out at this year's edition.

Roberts Projects
Booth B1
With works by Betye Saar





Left: Betye Saar, *Journey to Zimbabwe*, 1974, Roberts Projects, Inquire about availability
Right: Betye Saar, *Shaman*, 1991, Roberts Projects, Inquire about availability

Los Angeles' Roberts Projects is presenting a timely tribute to the late Betye Saar, who passed away in July just four days before her 100th birthday. The gallery is staging a rich survey spanning more than six decades of Saar's multidisciplinary practice. A pioneering figure in assemblage art, Saar was known for transforming found objects, family heirlooms, and vintage imagery into evocative works that confront America's racial history.

Often incorporating elements of African American folklore and mysticism, her work is perhaps best known for its incisive use of symbolism and its reclamation of racist imagery.
"More than an influential figure in contemporary art, Saar has fundamentally redefined the possibilities of everyday objects, transforming them into powerful vehicles for examining complex historical and political narratives," said gallery co-founder Julie Roberts.
The booth brings together rarely exhibited works priced between $20,000 and $650,000, including the wall assemblages *Eternity* (1974) and *Journey to Zimbabwe* (1974), both featured in her landmark 1975 exhibition at the Whitney Museum of American Art.

Piero Atchugarry Gallery
Booth B9
Works by Túlio Pinto

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Piero Atchugarry Gallery at ADAA Fair 2026. Courtesy of Piero Atchugarry Gallery.

Making its debut at the ADAA Fair following its recent admission to the association, the Uruguay- and Miami-based Piero Atchugarry Gallery is staging a solo booth devoted to Brazilian sculptor Túlio Pinto, whose work explores the precarious relationship between weight, balance, and resistance. A much-needed injection of sculpture in a fair dominated by two-dimensional works, the presentation includes *Gravitas #3*, a long U-shaped steel beam that appears to teeter on the brink of collapse, held upright by a delicate glass chain. Likewise, in *Gravitas #01*, a block of quartz sandstone is improbably supported by the same fragile material.

The booth reflects the gallery's commitment to sculptural practices and artists from the Global South, as well as its minimalist sensibility. "Túlio Pinto builds sculpture from suspended tension," said gallery founder Piero Atchugarry. "Glass, stone, and steel are materials with opposing natures: one fragile, one inert, one rigid. In his hands they come to depend on one another, held in an equilibrium so exact that each work exists in the threshold between stability and collapse." The works on view range in price from $10,000 to $30,000, and Atchugarry expressed optimism at the VIP opening, commenting on the enthusiasm of attendees who were equally excited to encounter sculpture at the fair.

Jessica Silverman
Booth B7
Works by Julie Buffalohead



Installation view of Jessica Silverman at ADAA Fair 2026. Courtesy of Jessica Silverman.

In Jessica Silverman's booth, the San Francisco-based gallery is presenting paintings and works on paper by Julie Buffalohead. A member of the Ponca Tribe of Oklahoma, Buffalohead creates richly imaginative compositions that weave Indigenous histories, personal experience, and contemporary social commentary into surreal, darkly humorous narratives. Her works often feature anthropomorphic animals—particularly coyotes, trickster figures, and other creatures drawn from Native storytelling—alongside human characters who inhabit worlds where folklore and everyday life collide.

Through these hybrid figures and unexpected encounters, Buffalohead explores questions of cultural identity, colonialism, and motherhood. She also uses irony and familiar visual stereotypes to expose the ways Native American culture has been misrepresented and commercialized. Buffalohead's open-ended allegories invite viewers to reconsider whose stories are told, who gets to tell them, and what is passed down between generations.

"Despite the pouring rain outside, the Park Avenue Armory was packed with collectors and press thrilled to be back at ADAA tonight," gallery founder Jessica Silverman said. "Our solo booth for Julie Buffalohead—a fresh, richly deserved platform for her work—was met with overwhelming enthusiasm, affirming just how powerful it is to experience her paintings in person."

Indeed, during the preview evening, the gallery reported eight sales of Buffalohead's works, ranging in price from $22,000 to $50,000.

Berry Campbell Gallery
Booth C6

Works by Elaine de Kooning, Janice Biala, Bernice Bing, Dorothy Dehner, Perle Fine, Mercedes Matter, Edith Schloss, Lynne Drexler, Judith Godwin, and Yvonne Thomas



Left: Elaine de Kooning, *Gandy Brodie*, 1973, Berry Campbell Gallery, Price on request
Right: Bernice Bing, *Ideograph #1*, 1989, Berry Campbell Gallery, Price on request

At the center of Berry Campbell Gallery's presentation is an important example of Elaine de Kooning's portraiture, *Gandy Brodie* (1973), a lively, gestural depiction of the artist's friend and

fellow downtown New York fixture. Priced at $450,000, the painting combines the spontaneous energy of Abstract Expressionism with a clear sense of character, a reminder of de Kooning's remarkable versatility beyond her better-known association with the movement's abstract painters.

A founding member of the avant-garde Artists' Club in Greenwich Village, de Kooning was also an influential critic, writing early essays on artists including Mark Rothko, Arshile Gorky, Hans Hofmann, and Franz Kline. Her renewed visibility comes amid a broader reassessment of women's contributions to post-war abstraction, including Berry Campbell's current exhibition of the artist, which brings her work into sharper focus and earned her a *New York Times* feature this fall.

In its booth, the New York gallery—whose program specializes in postwar American art and the women of Abstract Expressionism—places de Kooning in conversation with works by Janice Biala, Lynne Drexler, Judith Godwin, Dorothy Dehner, and others.

Yares Art
Booth A5
Works by Larry Poons



Installation view of Yares Art at ADAA Fair 2026. Photo by Adam Reich. Courtesy of Yares Art.

In another impressive solo presentation, Yares Art turns its spotlight on Larry Poons. The gallery, which has New York, Santa Fe, and Beverly Hills locations, is staging a focused survey of late abstract paintings by the artist spanning 2005 to 2026, including two works never before exhibited. A major figure in American abstraction for more than six decades and one of the last living protagonists of the Color Field movement, Poons has built a career on experimentation, continually pushing painting toward new forms of movement, texture, and chromatic intensity. Remarkably ambitious in scale for the confines of the booth, the large paintings command attention with their riotous surfaces and kinetic energy. Thick, looping bands of paint twist and tumble across the canvases, colliding with broad, sweeping gestures and flashes of saturated color.

Some passages appear almost sculptural, with layers of pigment rising from the surface, while others dissolve into loose, rhythmic patterns that seem to vibrate and shift before the viewer's eyes. Prices range from $150,000 to $400,000.

The presentation also anticipates a significant moment in the artist’s career: a major 60-year retrospective at the Buffalo AKG Art Museum, opening March 2027.