

THE KNOCKTURNAL

NADA New York 2017: Five Detail-Oriented Artists To Watch

March 6, 2017

By [Benjamin Schmidt](#)

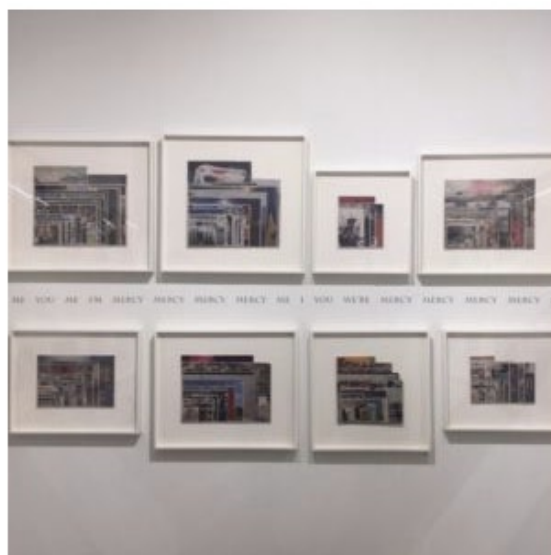
We stopped by NADA New York 2017, the New Art Dealer's Alliance, for the annual show at Skylight Clarkson Square. Here are five artists worth keeping in mind.

These are the artists that are hitting the mark in terms of detail-oriented works and conceptual executions: they are changing the way artists retain control over their work long after it's been finished. We found them at NADA New York 2017, a multi-day art fair for new and growing gallery, now in its sixth edition.

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Andrew Witkin (among others): Andrew Witkin has a sensitivity toward print work. Particularly, in "Mercy, Mercy, Mercy, Mercy", print mistakes. It takes a keen eye and a technical background to account for mistakes. Originally appearing in the New York Times, Witkin exposes the complications of the news world: the hierarchy of jobs.

The photographer is not to blame for the print mistakes, and not necessarily the person laying out the page either. It's a machine, but you can't fire a machine. You can't tell a machine to improve. A machine doesn't try harder. So, Witkin has plenty of options to choose from over the course of nearly 10 years of collecting the clippings. They are arranged in discreet stacks, perfectly tidy, placed on right angles, increasing in size, the credit to the photographer on display. Finished in shrink-wrap, the works are frozen in a certain arrangement, allowing Witkin to maintain aesthetic control over the works, while maintaining an archival quality to them of news gone just awry enough. It is finished art in the most essential way: conclusive, packaged, framed, and presented, no assembly required. The forbidden nature is tempting and maddening, even though you've already been briefed: mistakes were made. Andrew Witkin, presented by [THEODORE:Art](#).



Andrew Witkin "Mercy Mercy Mercy Mercy" at [THEODORE:Art](#), NADA New York 2017