

Observer

[Frieze and NADA New York's Early Sales Signal Buyer Confidence](#)

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OBSERVER

Emerging artists and first-time exhibitors find footing at NADA

Opening in sync with Frieze this year, NADA dealers reported a brisk and in many cases gratifying first day. Now housed in the Starrett-Lehigh Building on Twenty-Sixth Street—a convenient five-minute stroll from Frieze—the fair's eleventh New York edition brought together one hundred eleven exhibitors, including fifty-four first-timers.

Among the newcomers, London-based gallery **Alice Amati** sold out its solo presentation of enigmatic, hyperrealist paintings by [Danielle Fretwell](#), priced between \$5,000 and \$17,000. Fellow Londoner Chilli Projects also had a standout debut, placing every work in its booth by day's end. The poetic, fragmented meditations on identity and displacement by New Haven-based artist [Christopher Paul Jordan](#), priced between \$4,000 and \$20,000, found eager buyers. Jordan is currently in residence at Titus Kaphar's NXTHVN and will show next with James Cohan.



Danielle Fretwell presented by Alice Amati at NADA. Photo Gabriele Abbruzzese

ALICE AMATI

From the West Coast, Los Angeles-based de Boer placed several of [Noelia Towers](#)'s unsettling, cinematic figurative works (\$10,000-40,000), alongside pieces by [Kat Lowish](#) (\$6,000) and a large-scale canvas by [Rachel Sharpe](#) (\$14,000). Minneapolis- and now New York-based HAIR + NAILS also moved early, placing three dreamlike paintings by Julia García. Meanwhile, Rachel Liu Gallery (formerly Rachel Uffner, now in partnership with Lucy Liu) sold two works by [Sheree Hovsepian](#) priced at \$28,000 and \$24,000, tied to the artist's solo show that opened just ahead of the fair.

The newly launched Chozick Family Art Gallery—[helmed by former Uffner sales director Rebekah Chozick](#)—had a promising start, selling several works on day one by Sofía Del Mar Collins, [Raphael Griswold](#) and [Andrea McGinty](#), as well as completing a late-evening sale of a work by [Sara Gimenez](#). Another newcomer, MAMA Projects, placed six intimately scaled paintings by Chinese artist [Zhi Ding](#), whose work interrogates the globalization of the American Dream. In NADA's sculpture section, the gallery also showed *Body in trouble* (2025), a haunting creature by [Nicky Cherry](#) that exists in a liminal space between embodiment and disembodiment, prodding at the fragility of identity as a fixed concept.

Buenos Aires gallery CONSTITUCIÓN brought a quietly stunning solo presentation of [Carlos Cima](#)'s moody, intimate domestic scenes, selling out all nine works by day's end. Another standout came from EMBAJADA, with a booth devoted entirely to Puerto Rican world-builder [Joshua Nazario](#). With his distinctly DIY-meets-Pop aesthetic, Nazario reworks concrete, wood and other industrial materials into sculptures and flat works that slyly dissect status-signaling and emulative behaviors in Puerto Rican life.

Havana-based El Apartamento offered a deeply material meditation on memory and history through [Eloy Arribas](#)'s solo booth. His works—priced between \$3,200 and \$5,800—were generated using the strappo technique, where wax molds capture, layer and distort painted marks over time. Each drawing is tied to a visual genealogy, bearing faint echoes of its predecessors, as figuration gradually dissolves into obfuscation, emergence and erasure. A couple of works had sold by midday.

Longtime NADA exhibitor Kates-Ferri Project (New York) found success with a tight dialogue on geometric abstraction and analog aesthetics, presenting paintings by Uruguayan conceptual artist Guillermo Garcia Cruz and sculptures by Martín Touzon. Two of Garcia Cruz's paintings sold during the preview, with strong interest in Touzon's work reported.

The [new tariff threat](#) didn't discourage South Korean and Japanese galleries, which also showed up in force to the fair this year. A-Lounge Contemporary presented recent Columbia MFA grads [Youngmin Park](#) and [Ian Ha](#), placing two of Ha's works by the evening. Kyoto-based COHJU made its NADA debut with three rising Japanese artists—[Takuya Otsuki](#), [Anna Yamanishi](#) and [Shu Okamoto](#)—all engaging with the interplay between traditional forms and contemporary expression.

Mexico City-based galleries also had strong momentum at NADA. Third Born, a recently opened gallery, placed several small, poetic canvases by Korean artist [Jungwon Ja Hur](#), whose quiet, existential tone was complemented by ceramics and delicate fabric works inspired by bujagi tradition—all priced under \$5,000. Nearby, JO-HS placed four dreamlike paintings by [Melissa Rios](#), whose layered reflections on human connection struck a chord. Naranjo 141, another young Mexico City gallery, made its New York debut in the TD Bank Curated Spotlight with new textile works by New York-based [Pauline Shaw](#). Her intricate tapestries—priced at \$11,500



and \$8,750—use the metaphor of woven fiber to probe belief systems, emotion and the murky enigma of the natural world. Both works sold on opening day to new clients.

While several collectors admitted to Observer they were waiting to see what Independent had to offer before locking in additional buys, NADA's preview day signaled an encouraging dynamism. We may no longer be seeing the sold-out stampede of years past, but the fair continues to demonstrate the market's appetite for emerging voices—and its ability to adapt with resilience to what feel like continuous market shifts.

[Frieze New York](#) and [NADA New York](#) run through Sunday, May 11, 2025.