

# The New York Times

## Frieze New York Expanding Its Scope

By TED LOOS MAY 5, 2016



"Ubu Noir II" (2016) by Valerie Keane will be featured by the High Art gallery of Paris, which will be making its Frieze New York debut this year. Valerie Keane

At first, not everyone thought that the art fair Frieze New York was such a great idea, given its location on the seldom-traveled Randalls Island in the East River.

"There was a certain amount of skepticism among dealers," said Fergus McCaffrey, proprietor of an eponymous gallery in the art-dense New York neighborhood of Chelsea. "Would people travel to Randalls Island?"

They would, and they did. Frieze New York returns for its fifth edition on Thursday and runs until Sunday, featuring 202 galleries from 31 countries.

"I was one of the skeptics, but I was quickly converted," said Mr. McCaffrey, who started showing at the fair in its second edition and this year devotes his booth to the work of the post-Minimalist sculptor Richard Nonas.

The success of Frieze New York can be attributed to its points of difference — fine-food offerings and a serpentine, unusually light-filled tent — but also some basic market factors.

"We all chase our tails from one art fair to another, but the heart of the matter is that New York, and America, are the absolute center of the commercial art world," Mr. McCaffrey said.

Victoria Siddall, formerly the director of Frieze Masters, which is based in London and takes place in the autumn, has taken over as the director of Frieze New York for the first time this year. She said the fair had been expanding its focus beyond just fresh-off-the-easel contemporary pieces.

“We have been bringing in the blue-chip, New York galleries,” Ms. Siddall said. “Last year, we added Acquavella Galleries and Per Skarstedt, and they were showing Dubuffets and Picassos, which we hadn’t seen before. And there was a lot of demand for that.” Two newcomers, Dominique Levy Gallery and Mitchell Inness & Nash, will be beefing up the blue-chip lineup this year.

Larger changes include a tweak in the fair’s layout. The galleries in the Focus section, all less than a dozen years old, were previously scattered, but are now gathered in one place “to create a destination,” Ms. Siddall said.

A new publication, Frieze Week, is also being introduced. It will include information on fair offerings as well as other cultural happenings around town in May.

The dealers on hand have the challenge posed by every art fair: how to fit in, while also remaining distinct.

P.P.O.W., based in New York and back for its third round in the main section, will feature what its co-founder, Wendy Osloff, called a “massive installation” by the late David Wojnarowicz, “Untitled (Burning Boy Installation)” from 1984. Also on display will be works by Carlos Motta and Martin Wong.

“No matter what art fair it is, we try to create a place that is a little different from the other booths,” Ms. Osloff said. “We’re trying to appeal to curators and really big collectors.”



“03” (2015) by Rebecca Shore, which will be displayed by the Chicago gallery Corbett vs. Dempsey at Frieze New York. Rebecca Shore and Corbett vs. Dempsey, Chicago/Photo by Tom Van Eynde



Untitled (2014) by Molly Zuckerman-Hartung, also at the Corbett vs. Dempsey booth at Frieze New York. Molly Zuckerman-Hartung and Corbett vs. Dempsey, Chicago/Photo by Tom Van Eynde

The lens of geography is another way to look at the offerings, said Clara M. Kim, a newly appointed curator at Tate Modern in London who organized the Spotlight section.

Spotlight, for solo presentations of 20th-century art, “has great artists from all over the world, but there’s a focus on California art this year,” Ms. Kim said. “We didn’t set out to do it, but there was a happy synergy.”

**Ms. Kim, who is from Los Angeles, said she was pleased to show “incredible figures who are lesser known” from California, including the painter Joe Goode and the late sculptor and architect David Ireland.**

For the first time, Frieze New York also includes three Chicago-based galleries, which Ms. Siddall said proved that “interesting galleries come from everywhere.”

John Corbett, co-founder of Chicago’s Corbett vs. Dempsey, said: “We’ve been trying to crack the code of the New York art fair. We haven’t found the right fit yet, and we’re excited that this might be it.”

The gallery is sharing a booth with the Thomas Dane Gallery of London and showing works by various artists under the banner of “eccentric figuration.”

Many of the artist names may be unfamiliar to visitors — including Rebecca Shore and Margot Bergman — and that’s the point. “Fairs are important for us, even though they are not our preferred mode of exhibiting,” Mr. Corbett said. “You need them if you are not showing household names.”



The High Art gallery, based in Paris, is making its debut at Frieze New York in the Frame section, featuring solo exhibitions by galleries that are less than eight

Untitled (2006) by Richard Nonas, whose work is the sole focus of the Fergus McCaffrey gallery’s booth at the fair this year. Richard Nonas and Fergus McCaffrey



Figure 1 Another Nonas work: Untitled (1993). Richard Nonas and Fergus McCaffrey

years old. The booth will be devoted to the New York artist Valerie Keane.

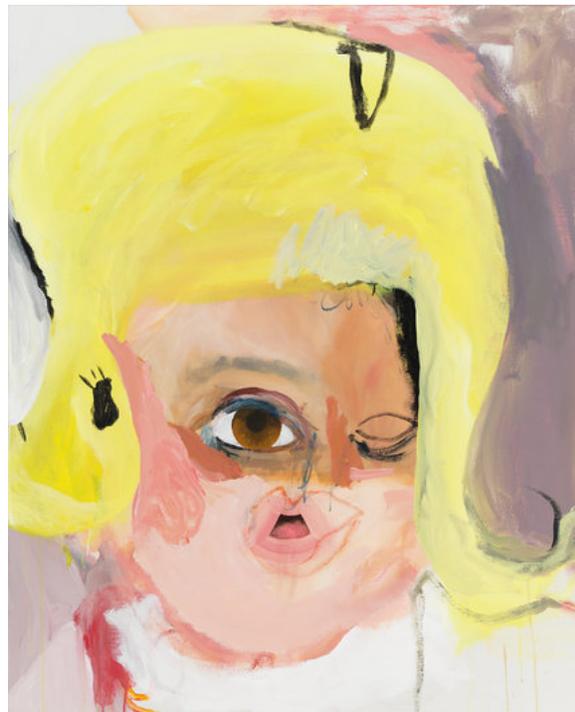
One of High Art's directors, Jason Hwang, described Ms. Keane as a "young, emerging" talent who makes jagged sculptures in stainless steel, acrylic and rubber that address the body and sexual fetishes.

"In the last five or six years, this new generation has looked past the post-Internet group and found their own language," Mr. Hwang said. "Instead of presenting a conceptual framework, they live the subject — they are the subject."

One signature element of Frieze New York over its previous four editions has been its playful artist commission series, known as Frieze Projects. For this year, Alex da Corte has created an enormous balloon that will hover over the fair. Maurizio Cattelan — subject of many major solo museum shows over the years, including one at the Guggenheim — has technically retired from art-

making, but he is re-creating a 1994 installation consisting of a live donkey underneath a chandelier.

David Horowitz is doing a performance of sorts: He will be acting as a reverse pickpocket. "Instead of stealing, he will be dropping small sculptures into people's pockets," said Cecilia Alemani, who again curated Frieze Projects, as she has for every edition. "People will leave with an artwork they didn't even have to pay for." There are 1000 small sculptures in total, mostly pewter, and a handful of golden-colored ones for the extra-lucky visitors. What ties the projects together, Ms. Alemani said, is not a theme but an interactive element. "The fair layout can get repetitive," she said. "These can provide a surprising encounter."



"Dolly" (2015) by Margot Bergman. Margot Bergman and Corbett vs. Dempsey, Chicago/Photo by Tom Van Eynde