



**The New York Times** | <http://nyti.ms/1JLHiBB>

**ART & DESIGN**

# Frieze Art Fair at Randalls Island Park Offers a Bit of Everything

By **KEN JOHNSON** and **MARTHA SCHWENDENER** MAY 14, 2015

With 198 commercial dealers and three nonprofit galleries displaying all kinds of modern and contemporary art under its white, quarter-mile-long tent, the fourth annual New York edition of the Frieze Art Fair on Randalls Island is a lot for even two critics to cover, but we gave it our best effort. This year offered more opportunities for visitors to participate in specific artworks, and circled back to the careers of overlooked women artists from earlier periods. Here are some things that caught our eyes.

**Ken Johnson**

**GAVIN BROWN (B38): JONATHAN HOROWITZ, ‘700 DOTS’**

One of the fair’s most popular booths on preview day was Gavin Brown’s, where Mr. Horowitz, the irreverent Conceptualist, organized a brilliant participatory event. People were paid \$20 a piece — in the form of a number check drawn by the artist — to sit at one of several tables and, using materials provided, paint a black, eight-inch-diameter dot on a white, 12-inch square canvas. Finished paintings are hung in grids on three walls creating a wraparound Minimalist mural, a cheerfully pseudo-populist rebuttal to mandarin Minimalism.

**FERGUS MCCAFFREY (C16): MARCIA HAFIF**

For sincere Minimalism, you can’t beat the paintings of this veteran artist, whose distinguished, five-decade career is represented here by nearly two dozen paintings. Thirteen monochrome canvases from 1973 and ’74, each painted a different matte hue, particularly reward meditative viewing.

**GALERIA JAQUELINE MARTINS (B25): MARTHA ARAÚJO**

Another, more strenuous participatory activity is offered here in the form of a steep, Velcro-covered quarter-pipe ramp and suits equipped with Velcro patches that visitors may wear while attempting to perform stunts on the ramp. A re-creation of a 1985 project by the Brazilian Ms. Araújo, it has won the gallery a \$15,000 prize for the fair's most innovative booth.

**BORTOLAMI (A14): ERIC WESLEY**

On chest-high pedestals are six realistic, dollsized sculptures of men lying flat as if they have fallen and can't get up, by Mr. Wesley. They represent the ancient philosophers Plato, Aristotle and Confucius, and the modern French thinkers Michel Foucault, Gilles Deleuze and Jean Baudrillard. The set is less respectful homage than Oedipal impudence.

**WHITE COLUMNS (A15): BILL LYNCH**

Last year's exhibition of paintings of birds and flowers on found, weathered pieces of plywood by Mr. Lynch (1960-2013) at White Columns was a revelation. Here that nonprofit gallery presents sharply observed drawings of birds, shrubbery and bodega storefronts made in colored pencil with a wonderfully deft hand.

**CRG (A11): LUCIO FONTANA, LEONARDI LEONCILLO AND FAUSTO MELOTTI**

With ceramic sculpture ascendant in contemporary art these days, it's good to see this museum-quality show of mid-20th-century works in clay by these three Italian masters of the medium. Melotti's delicate, opalescent glazed bowls and vases are especially lovely.

**TIF SIGFRIDS (B27): ZACHARY LEENER**

For something more current in ceramic sculpture, consider Mr. Leener's vividly colorful, cartoonish works, which appear equally animate and inanimate. He's a worthy heir to the tradition of West Coast Funk.

**FREDERICKS & FREISER (D17): GARY PANTER**

Mr. Panter, a comic artist and designer of sets and props for "Pee-wee's Playhouse," has created one of the fair's liveliest booths. In white chalk on walls painted black he drew hundreds of little characters and objects. Thereon hang a few of his vividly colorful paintings combining abstraction and scabrous cartoon imagery.

**BLUM & POE (C56): THEODORA ALLEN**

Here's a new talent pick: The young Los Angelean Ms. Allen (born in 1985),

whose small painting “The Snake, No. 4” (2015) pictures a serpent sinuously rising against a spectral bouquet of flowers within a heart-shaped window. Rendered with an exquisitely sensitive touch in gossamer veils of severely muted color, it has a mysterious, fin-de-siècle vibe.

### **Martha Schwendener**

#### **PROJECTS (P2)**

Participation reigns among the six projects, which were organized by Cecilia Alemani. Pia Camil’s “Wearing-watching” (2015), inspired by the Brazilian artist Hélio Oiticica’s “Parangolés,” wearable paintings that were themselves inspired by the rhythm of samba music and carnival dancers’ costumes. Made in collaboration with Mexican artisans, Ms. Camil’s wearable capes and ponchos are simple but beautiful. The line to receive one is long, but you are encouraged to wear the garment through the fair and take it home, for free.

#### **AKI SASAMOTO (P4)**

Another engaging project is Aki Sasamoto’s game of choice-cum-personality test, “Coffee/Tea” (2015). Set up like a three-dimensional maze, connected chambers require participants to make a series of decisions that start with two opposite doors mounted with plastic containers holding coffee beans or loose tea. At the exit to the 3-D game you receive a plastic button from an assistant, which tells you what kind of personality you have based on the path you chose. More silly than scientific, it’s a fun respite and hedge against fair fatigue.

#### **TEMNIKOVA & KASELA GALLERY (B28): KRIS LEMSALU**

The Estonian gallery Temnikova & Kasela is showcasing one of the stranger solo projects at the fair. Here you can see — or partially see — the artist Kris Lemsalu lying on a water bed under a giant porcelain turtle shell and surrounded by crates of eggs and smaller ceramic turtles. A comment on luxury and exotic animal parts, the project gains in visual weirdness by the sight of the artist’s long red-blond hair flowing out from the head-end of the turtle shell.

#### **STANDARD (OSLO) (B66): IAN CHENG**

One of the more technologically ambitious works at the fair is a live simulation — it looks like a video, but it’s actually a computer application — by Mr. Cheng. Running on a large LED screen, “Emissary in the Squat of Gods” (2015) is based on a 1976 book by the psychologist Julian Jaynes that argued prehistoric humans possessed a different type of consciousness from our own. The live-running story is

set on the side of an active volcano, with visuals that look like fancy video-game graphics.

### **ZÜRCHER (B45)**

The Spotlight section of the fair is filled with work by women — many overlooked in earlier decades but receiving acclaim now. Regina Bogat's abstract compositions from 1967 to 1977, made with nylon rope, wooden strips and dowels glued to the canvas, are here. This section of the fair also includes stellar solo presentations of work by Carolee Schneemann at Hales; Howardena Pindell at Garth Greenan; Lynn Hershman Leeson at the joint booth of Gallery Paule Anglim and Waldburger Wouters; the Polish artist Natalia LL at lokal\_30; and the British artist Shelagh Wakely at Richard Saltoun.

### **STUART SHAVE/MODERN ART (C55): LINDER**

Farther up fair is another roundup of historical works by the punk-era British collage artist Linder. The showcase work is a light box remake of an aggressive nude with baring teeth on her breasts that appeared on the 1977 cover of the Buzzcock's single "Orgasm Addict." Throughout the booth are other, newer collages combining "male" and "female" tropes: images ripped from house and garden or beauty magazines mixed with images from car magazines or pornography marketed toward heterosexual men.

### **PROJECT 88 (D29): SARNATH BANERJEE**

This Mumbai gallery went for an intentionally quiet presentation, compared to the screaming visuals elsewhere, with the acclaimed artist and graphic novelist Sarnath Banerjee. Drawings from his "Liquid History of Vasco da Gama" (2014) examine the life of the first European to reach India by sea, while other works reflect contemporary expatriate life. (Mr. Banerjee lives in Berlin.) His drawings are nice reminders of how international art fairs are like instant melting pots, where cultural differences are confronted but more often elided in an attempt to conform to global art trends.

Frieze Art Fair continues through Sunday at Randalls Island Park, Manhattan; 646-578-8471, [frieze.com](http://frieze.com).

A version of this article appears in print on May 15, 2015, on page C30 of the New York edition with the headline: A Sampling of the Art World Under One Tent.

© 2015 The New York Times Company