

## AROUND THE GALLERIES

# Frieze New York

The fair has never been more international, but many of its pleasures are rooted in the local art scene, writes **ARJUN SAJIP**



Change is in the air at Frieze New York. At the 15th edition of the fair, both the Focus strand – in which 11 galleries are presenting works by emerging artists – and the wider Galleries section are giving more prominence than ever to Central and South American art. But Frieze is also embedding itself in New York’s art scene: together with the Whitney Museum of American Art, the fair has co-commissioned a photographic installation by Jonathan González, and Dia Art Foundation will present video work by David Lamelas to coincide with a survey of the artist’s work at Dia Beacon.

‘What I think Frieze New York does especially well is bring together

established voices and emerging practices in a way that feels rigorous, generous and current,’ Christine Messineo, director of the Americas at Frieze, tells *Apollo*. There are many individual highlights; Messineo points to ceramic figures by Akinsanya Kambon, presented by Ortuzar and Marc Selwyn, that give shape to histories of Black resistance. But it’s the energy of the fair as a whole – its international outlook, deepening relationships with institutions and awareness of what else is happening in the city – that seems increasingly to be its calling card.

*Frieze New York takes place at the Shed from 13–17 May (www.frieze.com).*

### APOLLO’S HIGHLIGHTS



**Quanta**, 2021, Virginia Jaramillo (b. 1939), acrylic on canvas, 182.9 × 365.8cm. Hales Gallery, London

Jaramillo, whose art was included at a group show at LACMA as far back as 1959, has recently been the subject of renewed appreciation among museums in the United States. Hales presents acrylic paintings from the last six years that show how elegantly she weaves abstract or complex ideas such as quantum theory into formally simple paintings. *Quanta*, for instance, conveys a sense of the cosmic even as the dozens of colourful intersecting lines suggest the comforting familiarity of yarn.

**Fragmented Painting**, 2022, Mark Manders (b. 1968), painted bronze, painted canvas, wood, 42.5 × 52 × 48cm. Tanya Bonakdar Gallery, New York

The large busts and heads for which Manders is best known are forged from bronze but seem to be made of peeling, cracking clay, perpetually on the verge of disintegration. Here, modestly sized works occupy curiously confined settings: in *Fragmented Painting*, for example, a woman’s head perches in apparent tranquillity on a low wooden sofa just large enough to accommodate it.



**Nahual**, 2025, Abraham González Pacheco (b. 1989), pigments, soil, graphite and charcoal, cactus sap and salt on paper, 220 × 128cm. Campeche, Mexico City

In this mysterious, imposing drawing, the titular shapeshifter from Mesoamerican mythology is brought to rough-hewn life by González Pacheco’s imaginative use of cactus sap and salt.

**Photographs from the Phenomenological New York series**, 1970s, Bettina Grossman (1927–2021), silver gelatin print, 19.3 × 12.7cm. Ulrik, New York

Grossman had a knack for documenting the surfaces of the city – the play of light on buildings, the distorting power of glass – in photography and moving-image work. This display, in which New York is made to seem like one big scintillating piece of Op art, is full of energy and humour.



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