
Publication: Frieze Magazine
Date: May 05, 2021

FRIEZE

25 works under \$25,000 from Frieze New York

From Wolfgang Tillmans photography to a neon by Deborah Kass, advisors from the APAA pick their highlights from Frieze Viewing Room

IN FRIEZE NEW YORK | 05 MAY 21



The members of the **APAA (Association of Professional Art Advisors)** have chosen their favourite works priced under \$25,000, from Frieze New York galleries in this year's edition of Frieze Viewing Room.

APAA would like to thank: Lisa Austin, Chris Barton, Karen Boyer, Victoria Burns, Jeremy Johnston, Megan Fox Kelly, Heather Marx, Christine Minas, Kevin Moore, Irene Papenestor, Liz Parks, Teka Selman, Laura Solomon, Laura Smith Sweeney, Lara Wardle.

Yuji Agematsu (Miguel Abreu Gallery)

Notebook 3, 2003

Ink on paper, 6 drawings

10.5 x 7.6 cm

Price \$5,000

Agematsu's ability to create beauty and art out of discarded trash found on his daily walks is nothing short of magical. He manages to elevate the humblest materials making balanced compositions that are both playful and elegant. The *zips* transport you to a world of wonder that require close inspection and insist you take your time. These free-form notebook drawings are a "psychic map" of his explorations collecting material throughout the city.



Courtesy of the artist and Miguel Abreu Gallery

Davide Balliano (Cardi Gallery)

Untitled 0203, 2021

Plaster, gesso & varnish on Belgian linen

121.9 x 101.6 cm (48 x 40 in)

Price: \$18,000

Davide Balliano's luscious paintings defy simple categorisation. Layers of plaster, gesso and varnish build up to create an illusion of three dimensions that suggest never ending space. There is something animated about his work – the repetitive loops and optical play of black and white are dizzying and make for truly happy yet sophisticated paintings.



Courtesy of the artist and Cardi Gallery

Daide Balliano (Tina Kim Gallery)

UNTITLED_0174, 2020

Plaster, gesso & varnish on Belgian linen

60 x 60 inches (152.4 x 152.4 cm)

Price: \$24,000

In his use of a carefully constructed visual language of minimalist forms and repeating patterns, Davide Balliano's paintings are at once both visually dynamic and unexpectedly vulnerable. What at first glance appears to be a restricted precise rendering of bold black and white forms, on closer look reveals subtle surfaces on which the artist scrapes back the apparent perfection. The combination of gently worked surfaces and weighty visual forms suspends Balliano's works between painting and sculpture.



Courtesy of the artist and Tina Kim Gallery

Dawoud Bey (Sean Kelly Gallery)

A Girl with School Medals, 1988

Archival pigment print

Image: 76.2 x 101.6 cm (30 x 40 inches)

Price: \$15,000

Early in his career, Dawoud Bey's beautifully toned black and white street portraits were an exercise in not only creating a compelling image, but also capturing the subject's interior life through their gaze. This girl was proud of her school medals for dance and track, and she passed him on the block where he lived. Wanting to memorialize her, he directed her to look deeply into the lens, capturing her confidence and the viewer's eye by the diagonal stance that also divides the fence from the wall in the background.



Courtesy of the artist and Sean Kelly Gallery

Dike Blair (Karma)

Untitled, 2021

Gouache and pencil on paper

25.4 x 19.1 cm / 29.5 x 23.2 cm (framed)

Price: under \$25,000

Often working in oil or gouache, Dike Blair can masterfully conjure a rich mise-en-scene through a painted image of the most ordinary things - a stack of plastic ashtrays, half-empty coffee cups, cracks in a concrete pool, footsteps in snow. He is, however, perhaps best known for his depictions of cocktails, some fancily garnished and some definitively not. Based on his own photographs, Blair's paintings are attentively observed yet never sentimental. People are often asked who they'd include on their dream dinner party guest list but since discovering Blair's work, I'd give up all the seats at my table for a spot on a bar stool next to him.



Courtesy of the artist and Karma

Frieze Magazine, p.7

FRIEZE

Jessica Eaton (Bradley Ertaskiran)

MF14V02, 2021

Silver gelatin print, selenium toned

152.5 x 122cm

Edition of 3, 2 AP

Price: \$15,000 + mounting and framing

I am really looking forward to seeing the newer work from this Canadian conceptual photographer. The earlier work, riffing off of Joseph Albers and Sol Lewitt, was rigorous, interesting and beautiful, which resulted in a strong collector and institutional following.



Courtesy of the artist and Bradley Ertaskiran

Léo Chesneau (galerie frank elbaz)

Untitled, 2021

Diptych, Toner ink on paper laminated on wood

204 x 126 cm

Price: \$9,500

This painting is part of a series that Chesneau created in Photoshop, using the transparency of CMYK – cyan, magenta, yellow and key (black) - on the standard colors in the software to explore all possible color combinations. Chesneau decided on a basic composition for the work, with incline stripes of orange, yellow, pink and blue, and vertical stripes of CMY. The transparency created a moiré, which is usually considered an error but was intentional in this case. Chesneau is interested in the relationship between humans and machines, and he is inspired by these types of errors in the printing process.



Courtesy of the artist and Galerie Frank Elbaz

Tim Gardner (303 Gallery)

Untitled, 2020

India ink and watercolor

26.7 x 35.9 cm

Price: \$18,000

There is something particularly powerful about an artist that doesn't give a damn about trends in art-making but rather goes deep into the areas of interest and experience that are meaningful to them. For Tim Gardner who shows with 303 Gallery, this takes the form of the complete understanding of the medium of watercolor. His knowledge of watercolor is not only as a painter, but as a scientist, a craftsman and a poet. In this exquisite work on paper, Gardner demonstrates his uncanny virtuosity through the depiction of a lone anonymous surfer taking on a rolling Pacific wave.



© Tim Gardner. Courtesy 303 Gallery

Jeffrey Gibson (Roberts Projects)

Chief, 2020

Cotton rag paper, found beaded appliqué (glass beads, polyester, thread), silicone, urethane, found paper, acrylic inks, acrylic glazes, acrylic paint

28.6 x 40.6 cm unframed / 40 x 51.4 x 5.1 cm framed

Price: \$15,000

Jeffrey Gibson's multimedia practice brings together the artistic and craft traditions of his Cherokee and Choctaw heritage with the visual languages of contemporary popular and queer culture. We were attracted to the intimate scale and delicacy of the work above as it joins Gibson's interest in Indigenous traditions like beading to reframe, empower and celebrate Indigenous identity.



Courtesy of the artist and Roberts Project LA

Frieze Magazine, p.11

FRIEZE

Hwang Gyutae (Arario Gallery)

Blow Up America, 1965-1975

Photograph, Black and White

64.5 x 90 cm

Ed. of 10

Price: \$5,000

Hwang Gyutae was born in Choongnam, Yesan in 1938. This photograph by Gyutae is part of a series of images "Blow Up America" that charts the artist's relocation to the United States in the 1960s. We were drawn to this photograph for its strong modern composition centered around this solitary boy on abike. Gyutae also captures the larger societal preoccupation with consumerism as defined by the boy's longing stare into the store and surrounding text "Big Savings".



Courtesy of the artist and Arario Gallery

Frieze Magazine, p.12

FRIEZE

Trenton Doyle Hancock (James Cohan)

Exchanging Variables, 2021

Suite of 4 aquatint prints

Image size: 30.5 x 30.5 cm

Paper size: 40.65 x 40.65 cm

Edition of 30 plus 10 artist's proofs (#2/30)

Printed by Flatbed Press, Austin, Texas

Price: \$5,500

Hancock's work is a whimsical and cartoony ride over rough terrain. Like Philip Guston and R. Crumb, he entices us with the promise of fun and then hits us with the sad reality of everyday treachery and evil. There aren't many contemporary artists working with graphic novels, and I love that he has joined the ranks of critically important truth-tellers such as Art Spiegelman. At least Hancock's heroes give us some hope.



Courtesy of the artist and James Cohan

Frieze Magazine, p.13

FRIEZE

Peter Hujar (Maureen Paley)

Gay Liberation Front Poster Image, 1970

Pigmented ink print

Image: 47 cm x 30.5 cm

Paper: 50.8 x 40.6 cm

Edition of 10

Price: \$17,500.00 (exc VAT)

Hujar is one of the great underrated photographers, a contemporary of better-known Mapplethorpe and arguably just better--more sensual, more playful. This image was staged (you can see the self-conscious mirth in the faces) and is a key historical document for the gay movements to follow, such as ACT UP, made at a time when the mood was more hopeful. It's a later edition but a nice large size.



Courtesy of the artist and Maureen Paley

Deborah Kass (Kavi Gupta)

After Louise Nevelson, 2020

Neon

74.3 x 68.6 x 5.1 cm

Price: \$25,000

There are a relatively small number of artists whose work has broken through from the confines of the art world into a broader visibility—Kass' OY/YO is one of those works. I love the simplicity of the message—two ethnic words that remind us that immigrants are an integral part of the greater culture. Kass always gets right to the heart of the matter, as she does with this piece, voicing her complaint about the dismal state of women in America, particularly women artists, with text work that slams you with a simple message—we are all culpable. She has been at it for decades and the work has never been more of its time than now.



Courtesy of the artist and Kavi Gupta

Frieze Magazine, p.15

FRIEZE

Susan Te Kahurangi King (Andrew Edlin Gallery)

Untitled, c.1975-59

Graphite, colored pencil and crayon on found paper

12.25 x 11.75 inches

Price: \$14,000

This intricate work is an invitation into the endlessly fascinating world created by Susan Te Kahurangi King. Delicate jewel-like colours and shaded graphite describe what, on first glance, looks like a topographical view of a coastline; on closer inspection, the image transforms into a sprawling mass of cartoon-like limbs surrounding a large, hairless head with sharpened teeth. Although relatively small-scale with a subdued palette, this drawing packs a powerful punch and appears imbued with a strong narrative, made all the more intriguing as it was created by an artist who stopped speaking at the age of four.



Courtesy of the artist and Andrew Edlin Gallery

Ragnar Kjartansson (Luhring Augustine)

Fire 1, 2020

Print on paper, woodcut

Woodcut plate: 121 x 81 cm

Woodcut paper: 140 x 97 cm

Edition of 14 plus 3 artist's proofs

Price: \$4,000

These new woodcuts - published in tandem with Borch editions in Copenhagen - are some of the first prints Kjartansson has ever made. They offer collectors an affordable opportunity to acquire substantial work by this internationally-renowned Icelandic artist. They tackle a subject - fire - which has long been an interest of the artist's, and as a well-known symbol of both destruction and rebirth, seems timely.



© Ragnar Kjartansson. Courtesy of the artist, Luhring Augustine and i8 Gallery

Frieze Magazine, p.17

FRIEZE

Doron Langberg (Victoria Miro)

Iris, 2021

Oil on linen

61 x 45.7 cm

Price: \$10,000 (exc. tax)

Doron Langberg is an Israeli-born, Brooklyn-based painter, whose luscious portraits, intimate scenes with partners and in this case still life, address issues of gender and sexuality from a Queer perspective. This painting of irises stood out to us because it showcases Langberg's signature intense palette and sumptuous paint textures to create this everyday moment.



Courtesy of the artist and Victoria Miro

Ledger Drawings attributed to Wanbli Hito (Roan Eagle, b.1863) (Donald Ellis Gallery)

Roan Eagle Ledger Book (pg.85)

Lakota Northern Plains ca. 1880

Watercolour, graphite and coloured pencil on lined paper

7 1/4 × 12 1/8 in

Price: \$18,000

The subjects of these Lakota drawings on ledger and notebook paper are sharply focused, glyph-like expressions, zooming in with clarity on a single moment of action, and recording it for history. Nothing in these drawings is superfluous, and detail is awarded as an honor—often bestowed more upon horses, headdresses and regalia than the human form. Almost every ledger drawing was originally part of a book, each page a freeze-frame in a sequential narrative. The exploits of battle are their most frequent subject matter, moments of courage and consequence in war. The drawings are key documents of a struggle for national sovereignty in the midst of invasion, occupation and trauma. Complex and often mournful images, they are echoes of a powerful visual tradition as it steeled itself against ongoing struggle, violence and tragedy.



Courtesy of Donald Ellis Gallery

Mark Lombardi Hans Kopp. (Pierogi)

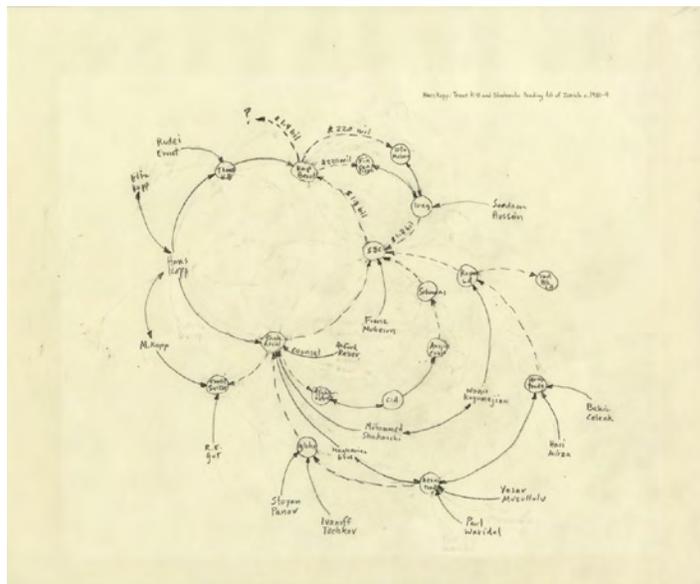
Trans K-B and Shakarchi Trading AG of Zurich, c.1981-9c.1999

Graphite on paper 28 x 33 cm / 11 x 13 inches

Price: \$24,000

Two small preparatory drawings give a sense of Mark Lombardi's thought process as he developed his larger compositions of curved lines and annotations, results of a deep research project onto the networks of power and influence. Lombardi mapped these relationships, carefully documenting and cataloging his references through a system of index cards that found their best representation in his drawings, which he referred to as 'narrative structures.'

Descended from flowcharts and sociograms, Lombardi's unique data visualizations are meant to be seen as drawings in the most traditional sense, each a visual experience and an extension of drawing's art historical arc. They present his research without judgment or manifesting specific conclusions, indexing relationships between nodes as the focus of meaning; their swirling movements predicting future complexity with uncanny accuracy and mesmerizing grace.



Courtesy of the artist and Pierogi

Vanderlei Lopes (Galeria Marilia Razuk)

Enxurrada, 2014

Polished bronze

31 x 78 x 139 cm

Price: under \$25,000

Vanderlei Lopes, like Midas, the mythical Greek character who transformed everything he touched into gold, turns an everyday disaster like a water leak into a surreal object of beauty. The liquification of the bronzing process is also self-referential to the making of the object, and the activation of floor and corner as a place to display a precious work of art literally highlights an oft-ignored part of a room.



Courtesy of the artist and Galeria Marilia Razuk.
Photo: Eduardo Fraipont

Frieze Magazine, p.21

FRIEZE

Veronika Pausova (Bradley Ertaskiran)

Untitled (Pastoral Lock), 2021

Oil on canvas

190.5 x 165 cm

Price: \$15,500

I have been following the work of Veronika Pausova for several years now, having first seen it at Simone Subal in NYC. This Czech-born, Canada-based artist makes dreamy paintings of hyper-realist objects - fingers, noses, worms, flies, oranges and (here) locks set against flat or indeterminate backgrounds, the contrast of which bends the paintings into the surreal.



Courtesy of the artist and Bradley Ertaskiran

Frieze Magazine, p.22

FRIEZE

Park Seo-Bo (Tina Kim Gallery)

Ecriture 40-81, 1981 / 2020

Silk-screen print

65 x 91 cm

Edition 15/50, 5 APs

Price: \$7,000

An affordable recent print by the Korean minimalist (Dansaekhwa) in his classic style. The print has both movement and texture within a monochrome and natural palette. A really sophisticated and attractive piece.



Courtesy of the artist and Tina Kim Gallery

Frieze Magazine, p.23

FRIEZE

Wolfgang Tillmans (Maureen Paley)

In the morning, 2015

Ink jet print in artist's frame

44 x 34 cm.

edition of 10 + 1 AP

Price: \$10,000 (exc VAT)

Tillmans is a great photographer but it's hard to find good, isolated images because his works are often complex, multi-image installations. Paley has small "singles" regularly which succinctly and satisfyingly capture Tillmans' main sentiment: moments of ephemeral beauty.



Courtesy of the artist and Maureen Paley

Johannes VanDerBeek (Marinero)

Dark Spotted Wings, 2019

Steel, plaster gauze, and flashe paint

38 x 24 x 18 inches

Price: \$9,000

I've been an admirer of Johannes VanDerBeek's graceful steel and plaster gauze sculptures for some time. Here VanDerBeek has created a complex sculptural form that shows no discernible end or beginning. VanDerBeek achieves what few artists manage to do—to create a visual language in a unique combination of materials that opens a world of endless possibilities both to him and to viewers. An artist to watch!



Courtesy of the artist and Marinero

Frieze Magazine, p.25

FRIEZE

Esther Pearl Watson (Vielmetter Los Angeles)

November 22, Finally Able to Have a Family Picnic, 2020

Acrylic on panel

20.32 x 25.4 x 2.21 cm

Price: \$5,500

Esther Pearl Watson's paintings beautifully celebrate a spirit of hope, family and community. Her signature folkloric style captures simple, sincere moments yet evoke deep messages of recovery and optimism in what has been a difficult time during the pandemic. The artist is not afraid to get personal.



Courtesy of the artist and Vielmetter Los Angeles
Photo credit: Jeff McLane

Rachel Eulena Williams (Canada)

Textile Plate #5, 2021

Silkscreen on card, dye and acrylic paint on panel, canvas, cotton rope and hammock

127 x 162.56 cm

Price: \$12,000

Rachel Eulena Williams's energetic assemblages move playfully between painting and sculpture, employing a range of materials that shift into a new focus when combined in her work. Her use of color is refreshing, calling to mind a rhythmic sensibility that feels uplifting; her compositions practically dance across the wall. Yet for all of its seeming optimism, her work feels rooted in an understanding of what has come before, consciously pushing the boundaries of visual language in an exciting direction. *Textile Plate #5* (2021) might be a portal to another world or a compass for this one, an intriguing prospect in either case.



Courtesy of the artist and Canada