

LEO XU PROJECTS

**Frieze Week**, *Looking Forward*, Text/Anne Ellegood, Omar Kholeif, Jenny Jaskey, Jens Hoffman, Stefan Kalmár, Yung Ma, Fernanda Brenner and Pavel Pys, p44-53, 2017.

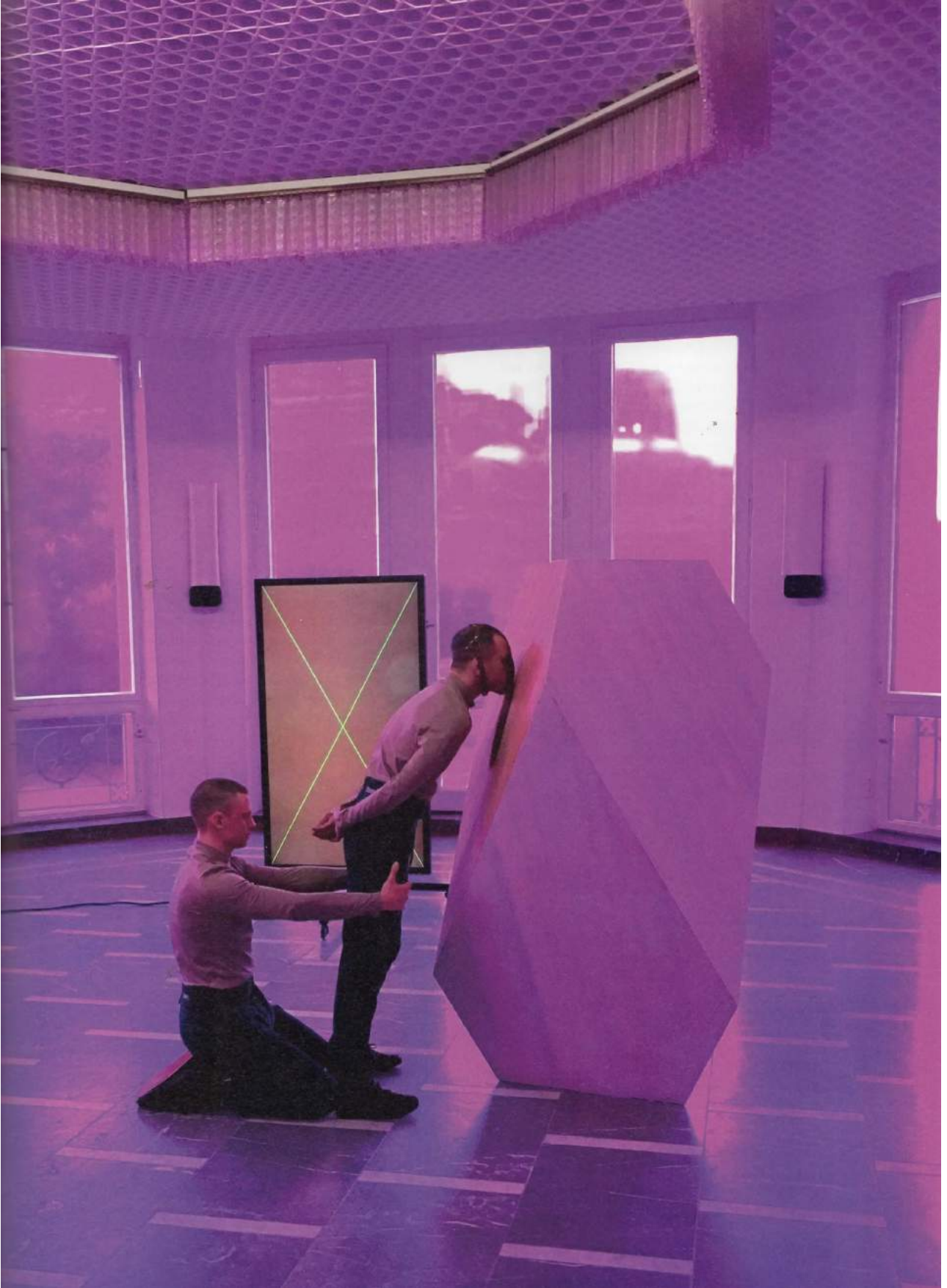
**frieze**

# Looking Forward

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*From London to Los Angeles, eight leading curators highlight the  
Frieze New York gallery presentations catching their attention*

# LEO XU PROJECTS





## Anne Ellegood

Hammer Museum

When Stephen Colbert ushered the word “truthiness” into the American vernacular, more than a decade ago, we maybe couldn’t have anticipated its relevance today: when representatives of the President defend blatant acts of misrepresentation and manipulation with appeals like “well, that’s what he believes”.

In this moment, the nuanced exploration of language at the core of Julien Bismuth’s work, which The Box will present at the fair, is particularly intriguing to me. For his ‘Steganogram’ series, Bismuth entangles text and image not to complement or illustrate one another (as is often the case in advertising, journalism and even art) but rather so that digitally – and then physically – the text permanently alters the very structure of the image, distorting it according to a level of visibility selected by the artist. Having encoded text into an image so that its operation is intrinsic yet invisible, Bismuth then exhibits the result alongside the text encrypted into it: exposing the process, but giving nothing away; the text, he has said “does not seek to explain anything. It has been written to evacuate speech.”

While the poeticism of Bismuth’s work may not have been made to shed light on the unprecedented political climate we face, his excavation of the failures of language, the emptying of speech and the complexities bound up in the process of deriving meaning from words and images has a particular relevance now.

Anne Ellegood is Senior Curator, Hammer Museum, Los Angeles

Opening spread  
Adam Linder, *Choreographic Service 4: Some Strands of Support*, 2016–ongoing  
Performance documentation at Schinkel Pavilion, Berlin 2016  
Courtesy: Silberkuppe, Berlin

Above  
Farhad Moshiri, *BB*, 2014 (detail),  
acrylic and bead on canvas, 147 x 122 cm  
Courtesy: the artist & The Third Line, Dubai

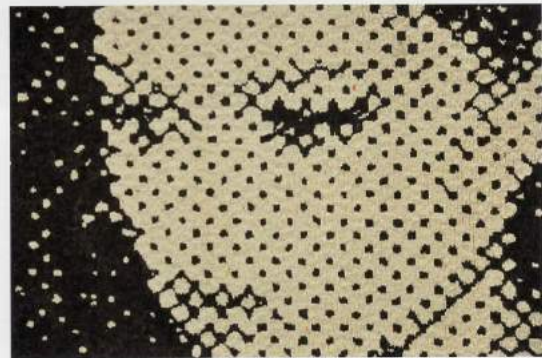
Opposite page, clockwise from top left  
Etel Adnan, *Voyageur*, 2016, handwoven  
tapestry, 137 x 192 cm  
Courtesy: the artist and Sfeir-Semler  
Gallery, Hamburg/Beirut

Tejal Shah, *Lucid Dreaming III*, 2013, collage  
& digital prints on rag paper, 30 x 23 cm  
Courtesy: the artist and Project 88, Mumbai

Julien Bismuth, *Steganogram XI*, 2015,  
encrypted image, dimensions variable  
Courtesy: The Box, Los Angeles

## Omar Kholeif

MCA Chicago



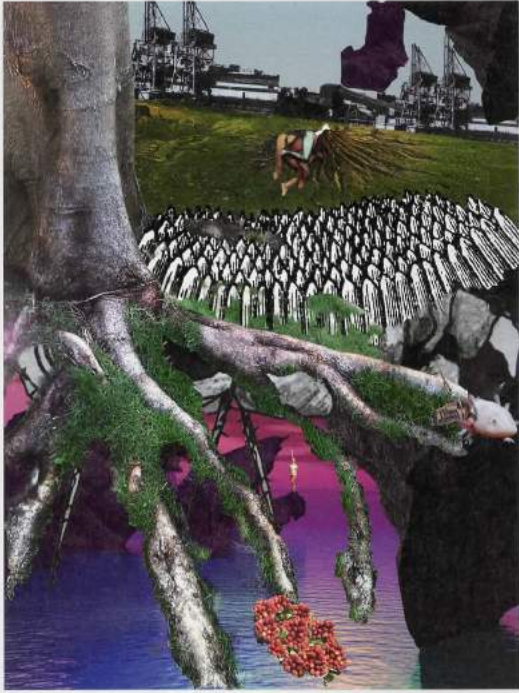
As the art world becomes more and more global, so has the work on view at art fairs. For me, one of the main reasons for visiting fairs like Frieze New York is to discover what the smaller to medium size galleries from outside the West are showing. This year I am particularly excited about a presentation of inter-generational female artists from South and Southeast Asia at Jhaveri Contemporary, and especially the work of Mrinalini Mukherjee, whose incredible fabric sculptures I encountered last year in a beautifully curated show by fashion designer Duro Olowu at London’s Camden Arts Centre. I am also keenly anticipating the beautiful collages of Tejal Shah at Project 88, which promise a sensual tour of the natural environment. That gallery is one I always keep a close eye on, as are The Third Line from Dubai and Stevenson Gallery from South Africa. I’ll be sure to take in their respective presentations of Iranian artist Farhad Moshiri and a survey of South African painting. Finally, the Hamburg- and Beirut-based Sfeir-Semler Gallery, with a particular strength in artists from the Middle East, is also a must on my itinerary.

Omar Kholeif is Manilow Senior Curator, Museum of Contemporary Art Chicago



GALLERIES AT FRIEZE NEW YORK

The Box A34 | Jhaveri Contemporary D13 | Project 88 A8  
Sfeir-Semler Gallery A14 | Stevenson Gallery D12 | The Third Line B9





QUARTS

SUSAN LANGILLE

AT YALO STUDIO

303 NORTH MAIN STREET

WATERLOO, MISSISSIPPI

FRIDAY

AUGUST 1st 2014, 6:30 PM

YALO STUDIO

SUSAN LANGILLE

SPECIAL GUESTS:

Please not

## Jenny Jaskey

Artist's Institute

Susan Cianciolo has always been an artist, but for a period of her two-decades long career, she was best known in the fashion world for RUN, an acclaimed eleven season collection she made between 1995–2001. Categories like “art” and “design” don’t really describe what she does: pure magic perhaps comes closer. What unites her winningly varied practices is their rooting in a commitment to the hand.

Imagining and assembling garments for particular individuals, Cianciolo often collaborates with others who bring special skills: she made her last exhibition at Bridget Donahue, a retrospective of DIY “kits,” with her young daughter Lilac Sky, who supplied glittery details, among other notes and sketches.

For her presentation with the same gallery at Frieze New York, Cianciolo is exhibiting a series of water-colors, drawings, collages, and garment designs all set within a tapestry floor installation. The objects – many exhibited for the first time – will be hanging from vintage hooks, a detail inspired by a Milanese restaurant. This will compliment the artist’s concurrent installation at the Whitney Biennial, for which she’s recreating her fabled RUN Restaurant – a Japanese luncheonette, complete with handmade costumes for the restaurant’s employees.

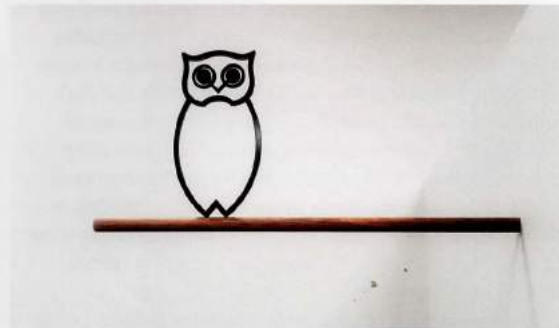
Jenny Jaskey is Director, Artist's Institute, New York

Above  
Nicolás Consuegra, *Naturaleza muerta*  
('Still Life', 2016), MDF and wood,  
34 × 80 × 2.5 cm  
Courtesy: the artist and  
Instituto de Visión, Bogotá

Opposite  
Susan Cianciolo, *Quilts & Star Belts*  
on *Ruled Paper*, 2001, ink, paint  
and tape on paper 39 × 28 cm  
Photograph: Marc Brems Tatti  
Courtesy: the artist and Bridget  
Donahue, New York

## Jens Hoffman

Jewish Museum



With a Stand Prize winning presentation in 2016, Bogotá's Instituto de Visión promises another dynamic group show this year, with works by Felipe Arturo, Otto Berchem, Pia Camil and Nicolás Consuegra. A compelling, inter-generational roster of artists, mostly but not exclusively based in Colombia, this gallery has carved a significant niche for itself among the South American scene. Their energy reflects the artistic boom in Bogotá over the last decade, counting spaces such as Casas Riegner and Flora as well; I won't miss this chance to encounter their program in New York.

Hailing from the same continent this year is Walden, based in Buenos Aires. The gallery's solo presentation of work by the late, Mexican-born and Amsterdam-based conceptual pioneer Ulises Carrión (1941–1989) will include works on paper, as well as rarely seen video pieces. Mostly known for his work with text and books – he was the founder of Other Books and So, a legendary bookstore, exhibition space, archive and performance venue – this offers a chance to deepen our understanding of Carrión's whole achievement.

Jens Hoffman is Director, Special Exhibitions and Public Programs, Jewish Museum, New York



GALLERIES AT FRIEZE NEW YORK

Bridget Donahue B25 | Instituto de Visión A21 | Walden B29



## Stefan Kalmár

ICA

It's exciting to me when galleries use the fair as a platform to present parallel art histories. This year, that includes Gallery Hyundai, from Seoul, showing experimental Korean artists of the 1960s and '70s like Seung-taek Lee and Park Hyunki, and Tokyo's Taka Ishii Gallery, with a survey of materiality in Japanese postwar abstraction, including Gutai co-founder Yoshio Sekine. Both presentations will offer the chance to discover a more nuanced – hence just – understanding of art-historical developments, and question the (still) prevailing dominance of any singular (often Western) perspective.

A different kind of urgency is offered by Galerie Lelong and P•P•O•W. Lelong is showing polemical work by the likes of Alfredo Jaar and Nancy Spero, while P•P•O•W will focus on key figures from '80s New York, whose work addressed contemporary social issues like Anton van Dalen, Martin Wong and David Wojnarowicz. Though spanning different moments, all these artists' practices speak to the political reality of the USA and the world today. For me, both galleries are models of responsibility that today's dealerships are often lacking: in the work they do and how they conduct their business I sense the same urgency and integrity as I do in the artists they represent.

Finally, I worked at Artists Space with Chrysane Stathacos, who was the Director of Education there for over 20 years, before reaching her retirement age in fall 2016. It will be a great pleasure to see an early work of hers, 1–900 Mirror Mirror (1993–96), recreated at The Breeder.

Stefan Kalmár is Director, ICA, London

Above  
Thomson & Craighead, detail from  
'The Common Era' series, 2016, digital print,  
84 × 99 cm  
Courtesy: the artists and Carroll/Fletcher,  
London

Opposite, clockwise from top left  
Li Qing, *Window Mirage*, 2017, wood, metal,  
oil on plexiglass, paint & aluminium-plastic  
panel, 169 × 150 × 10 cm  
Courtesy: Leo Xu Projects, Shanghai

Park Hyunki, *Untitled*, 1993–1994,  
oil stick on Korean paper, 157 × 104 cm  
Courtesy: the estate of Park Hyunki &  
Gallery Hyundai, Seoul

David Wojnarowicz, *Untitled (Shooting Up)*,  
1984, enamel on masonite, 1201 × 122 cm  
Courtesy: the Estate of David Wojnarowicz  
& P•P•O•W, New York

## Yung Ma

Centre Pompidou



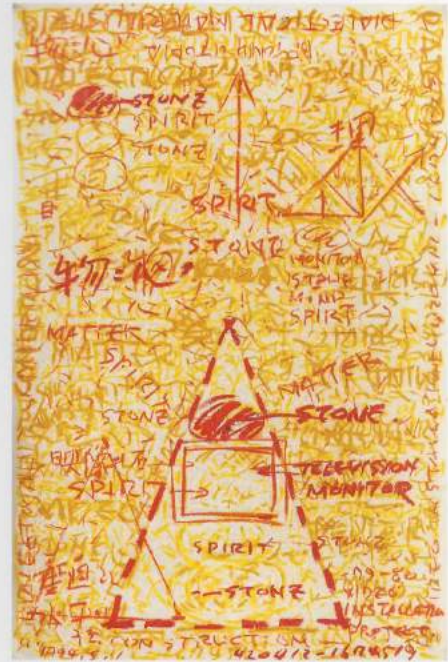
Having the chance to discover something new is always exciting: for me, the selections of *Focus* and *Frame* at Frieze New York this year promise exactly that. I am particularly interested to see the solo presentation of Thu Van Tran at Meessen De Clercq from Brussels. Working across a range of forms and materials, Tran uses her own experience as a cultural outsider – a Vietnamese woman living in France – to explore physical and cultural displacement and the history of colonialism, subjects that have become poignantly relevant in today's climate. In *Frame*, I look forward to seeing new works by the always-exquisite Nadia Kaabi-Linke at Kolkata's Experimenter, filtering everyday materiality through her delicate sensibility. I am also intrigued by how Thomson & Craighead at Carroll/Fletcher might use their typical humor to engage and interact with fairgoers, questioning our role in an increasingly digitized society. Last but by no means least, I'm excited to see Li Qing's painting installation at the stand of Leo Xu Projects. Connecting elements of the old and the new China, the artist reflects on our global hyper-capitalist – and never-satisfied – urge to grow through urban development.

Yung Ma is Curator, Contemporary and Prospective Creation, Centre Pompidou, Paris



GALLERIES AT FRIEZE NEW YORK

The Breeder C33 | Carroll/Fletcher B20 | Experimenter B24  
Gallery Hyundai C6 | Taka Ishii C34 | Galerie Lelong C16  
Meessen De Clercq | A15 P•P•O•W C1 | Leo Xu Projects B23







Above  
Akira Ikezoe, *Future Primitive IV*, 2017,  
117 x 102, oil on canvas  
Courtesy: the artist and Proyectos  
Ultravioleta, Guatemala City

Opposite  
Fred Lonidier, *N.A.F.T.A... #10 Don't Cross*,  
2000, pigment print, 46 x 117 cm  
Courtesy: Silberkuppe, Berlin

## Fernanda Brenner

PIVÔ

I find myself especially drawn to the solo presentation of the Japanese artist Akira Ikezoe by Proyectos Ultravioleta. I got acquainted with Ikezoe's work recently, and have been struck by his peculiar painting vocabulary – a combination of very organized and detailed small objects with human figures, distributed throughout vast areas of flat color. Ikezoe's paintings seem to occupy a space between hand-book illustrations and the kind of contemplative pictorial elements that could accompany haikus. Though the craftsmanship of the works is impressive, there's a sense of calmness and balance emerging out of these images, making them feel totally unpretentious. The gallery's presentation of Ikezoe's playful explorations of relationships between humans and nature is going to be immersive, and spatially echo the elements present in Ikezoe's mid and large-scale paintings. I'm very curious to see this proposed expansion into physical space and how it works at the fair.

I've followed the activities of the Guatemala City-based Proyectos Ultravioleta for some years now and know that, besides forging a great program, the way they show and discuss art is often very fresh too; I believe this presentation will be no different.

Fernanda Brenner is Artistic Director, PIVÔ, São Paulo

## Pavel Pyś

Walker Art Center



When visiting art fairs, I look forward to presentations that open inter-generational and interdisciplinary dialogues – which is just what Silberkuppe are offering at Frieze New York this year. On view will be works by Phel Steinmetz and Fred Lonidier, two underappreciated pioneers of conceptual art in California, who since the early 1970s have continued to question how photography can act as a vehicle for sociological critique. This is counterbalanced by a display of strong female voices – Michaela Eichwald, Margaret Harrison, Anna Ostoya and Anne Speier. I am particularly drawn to the juxtaposition of Lonidier and Harrison, as their works take divergent approaches to a common concern for labor rights and political activism. Eichwald's weird, gestural paintings – at once delicate and grossly scatological – should contrast nicely with the slick sheen of Tobias Kaspar's new 'Reflector' series. To see furniture by Janette Laverrière scattered among the stand is an additional treat, and one day will see a performance by Adam Linder activating the space. Linder's *Some Cleaning* (2013) is a "choreographic service", presents the opportunity for a client to contract the artist to symbolically "clean" the gallery's stand on an hourly basis. Imagine if that's the piece Linder performs – the artist wiping clean a site of rapid commercial exchange!

Pavel Pyś is Curator, Visual Arts, Walker Art Center, Minneapolis



GALLERIES AT FRIEZE NEW YORK

Proyectos Ultravioleta B31 | Silberkuppe C36