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The New York Times

On the Hunt for Artistic Gems at Frieze

Roberta Smith

MAY 3, 2018

ROBERTA SMITH | ART REVIEW

On the Hunt for Artistic Gems

Frieze has lost some sheen, but there's still a lot shining.

ART FAIRS ARE in the uncomfortable position of being the bane of the art world's existence and among its primary staffs of life. In the face of this contradiction, Frieze New York, on view through Sunday on Randall's Island in an improved tent structure, is arguably the most resourceful.

It has lost some of its sheen and a few clients to Tefaf, the Dutch fair now in its second year at the Park Avenue Armory. Frieze's response to Tefaf — whether by choice or circumstance — seems to have been to skew younger and a bit squarer.

This year, nearly 40 of Frieze's more than 190 participants are first timers — a turnover that the fair says is normal. Nonetheless, some of the newcomers are galleries that Frieze would probably not have considered in previous years; but here they are, putting their best feet forward. The result is a fair that feels less groomed, more democratic and global — something of a relief — especially in its lively Spotlight section, where dealers have devoted solo shows to neglected postwar artists from around the world. It also has more ups and downs. There's plenty good to look at; you just have to seek it out.

Frieze's redesigned quarters forsakes the endless Quonset hut effect of its original



"Seated Figure and Nude" (1966), a painting by Emma Amos at Ryan Lee's booth.

Frieze New York
Randall's Island

white, gently snaking structure for five connected, wider tents with low-peaked, modernist roofs, shorter aisles, a greater variety of vistas and entrances on the sides, instead of at the ends. Initially it can be confusing, so it's best to pick up a fair map before setting forth.

Facing the North entrance, 303 Gallery has orchestrated a scruffy yet white-on-white presentation centering on "Blind Spot," a stack of sparsely graffitied cubes by Eva Rothschild. Tracey Emin has some new paintings at Xavier Hufkens that blend Cy Twombly, Julian Schnabel and Georg Baselitz, but are actually startlingly good. David Zwirner has devoted half his space to a beautiful selection of Josh Smith's paintings of Death in colorful robes suggest something livelier. Gavin Brown's enterprise has a stark presentation of photographs collected and arranged in six big framed gangs by the great filmmaker Arthur Jafa. Presented on a single wall overlooking a noticeably empty gray-surfaced floor, they include images of art (van Gogh, Cady Noland), well-known faces (Marilyn Monroe, Martin Luther King Jr.) and terrorist acts. They meditate on black lives and black bod-

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C18 THE NEW YORK TIMES, FRIDAY, MAY 4, 2018

ROBERTA SMITH | ART REVIEW

On the Hunt for Artistic Gems

CONTINUED FROM PAGE C13

ies. The range is virtually omnivorous, indicating, as I overheard someone remark, "a mind on fire."

Playing off Mc Jafa's work is Leigh Ledare's more personal, erotic gangs of found images, displayed horizontally at the Box. And in between (literally), at Kai Matsumiya, is a kind of palette cleanser in the junior Frames section; a display of Rainer Ganahl's wonderfully random photographs of art world lectures being given by such luminaries as the art historian Linda Nochlin and the performance artist Andrea Fraser.

Solo shows definitely have the edge this year, although a drawing survey at Canada, selected by the artist Jason Fox, may entice, and a major Bruce Nauman sculpture is great to see at Hauser & Wirth, despite overwhelming the rest of the display.

Want to see a new fiery view of nature by the talented painter Shara Hughes? Try Rachel Uffner's booth. A sublime sculpture made mostly of wire, wool and air by the extraordinary Sonia Gomes? Head to Mendes Wood DM. A big found kilim textile embroidered with riverlike currents of silver and gold thread by Raqs Media Collective? Follow the money to the Frith Street Gallery.

Looking for other new talent? Consider the conceptual sculptor Cameron Rowland and the object-oriented painter Torey Thornton at Essex Street, and at Josh Lilley, dark tapestry-like works by Tom Ashok, a British painter. Promising young painters who happen to be women? Farah Attasi's riffs on Picasso at Ghebaly Gallery, and Gracie DeVito's fairy-tale paintings, sometimes with rippling edges, at Tif Sigfrida, a gallery that, in what may be a sign of the times, has just relocated to Athens, Ga., from Los Angeles.

Showing a giant card table and two folding-metal chairs by Robert Therrien,



PHOTOGRAPHS BY GEORGE OTTE

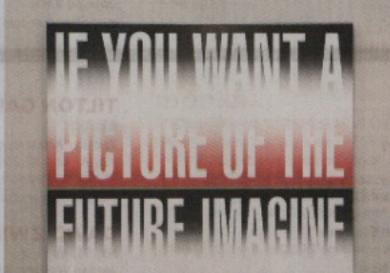



Gagosian Gallery provides the fair's best sellie op. Runner-up is Kan-Yong Lee's "Corporal Term," (2014) at Gallery Hyundai, a tall, stripped tree trunk with its roots embedded in a cube of dirt as sharp-edged as Tony Smith's proto-Minimalist black box. The best use of large scale: Charles Harlan's booth, presented by JTT and Kayne Griffin Carcaran, in the Focus section. His "Birdbath" is a bright blue fiberglass baptism pool, tilted downward, as if toward hell, by an old-fashioned, handmade bird bath.

The new design allows the categories to be more concentrated, which could be more actively exploited. The unity of the Spotlight section, for example, is thrilling. You are surrounded by galleries presenting so-

Freeze New York
Through Sunday at Randall's Island; freeze.com.

los of little-known or underappreciated



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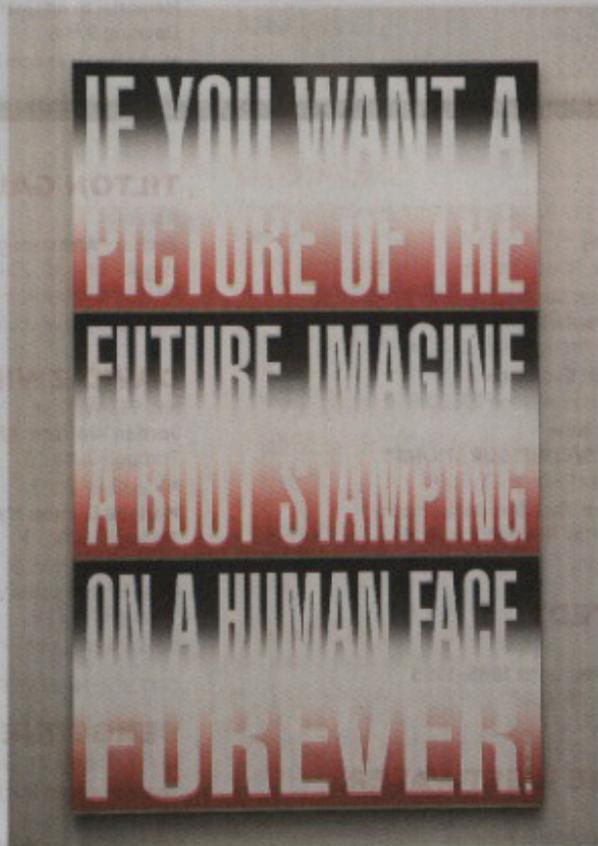
Frieze New York

Through Sunday at Randall's Island; frieze.com.

los of little-known or underappreciated postwar artists, like a seminar in the flesh. Ryan Lee Gallery is presenting unfamiliar 1960s figurative paintings in saturated color by Emma Amos. They have important analogies with Faith Ringgold and Bob Thompson's works from that same era. At Weiss Berlin, four beautiful soft-edged abstractions made since 1980 by Edward Clark. At Lyles & King, the penis paintings of Mira Schor from the late 1980s and early '90s still shock. At Partners & Mucciaccia, Carla Accardi's vine-like abstractions from the 1950s fill out her Arte Povera achievement, while the pale abstractions of Helen Lundberg (one looking like a variation on Superman's logo) hold forth at Cristin Tierney gallery. And Jhaveri Contemporary from Mumbai, will introduce you to the luscious semiabstract figurative paintings of Mohan Samant (1924-2004), whose motifs are sometimes reinforced by delicate bent wires that float above the canvas, resembling drawing in ink. If it's older material that moves you, Donald Ellis's devastating display of North Plains Indian ledger drawings is arguably the fair's best show, near the Spotlight section.

Frieze, which originated in London, has energetically pursued what seems to be the main art-fair defense, which is to add enough bells and whistles to look as little like an art fair as possible. Maybe even act like a temporary museum. It has an active program of lectures and panels as well as an education program and docents, and great food.

This year it inaugurates an Artist Award, sponsored by the Luma Foundation and chosen by a jury from open-call submissions. The winner is Kapwani Kiwanga, a Paris-based artist whose outdoor installation, titled "Shady," is made of large swathes of colored semitransparent agriculture fabric layered on steel frames. It conjures a confusing set of associations, including barriers, escape routes, makeshift shelters, stage sets and Minimal art. Also new this year is "Live," a series of performances ta-



king place in various booths and spaces.

As if this weren't enough, it has established its first themed exhibition, a tribute to Hudson (1950-2014), the visionary art dealer whose gallery, Feature, gave first shows to some of the art world's current best sellers, including Takashi Murakami, Charles Ray and Raymond Pettibon. This is more than a little ironic, since Hudson rarely participated in art fairs. In addition, Feature was one of the great feeder galleries of the late-20th century: The kind of place whose discovery of new talent has long been essential to the operation of the big galleries that are in turn essential to the fairs. And also the kind of place that rising rents — not to mention the art fairs themselves — threaten to put out of business.

It needs to be said that 190 booths feels too big for Frieze, making it a little too much like the Armory Show. Tefaf by comparison has just over 90 participants. But it is equally worth pointing out that the five separate structures of Frieze's new design have built into them the opportunity to downsize, something that all art fairs should consider.

Clockwise from top, works by Tal R at the Cheim & Read booth; Kun-Yong Lee's "Corporal Term," a stripped tree trunk with its roots embedded in a cube of dirt, at Gallery Hyundai's booth; Mary Heilmann's "Pink Crush" at the 303 Gallery booth; the 303 Gallery's presentation centers on "Blind Spot," a stack of sparsely graffitied cubes by Eva Rothschild; Barbara Kruger's "Untitled (IF YOU WANT A PICTURE)" at the Sprüth Magers booth; "Shady," an outdoor installation by Kapwani Kiwanga.

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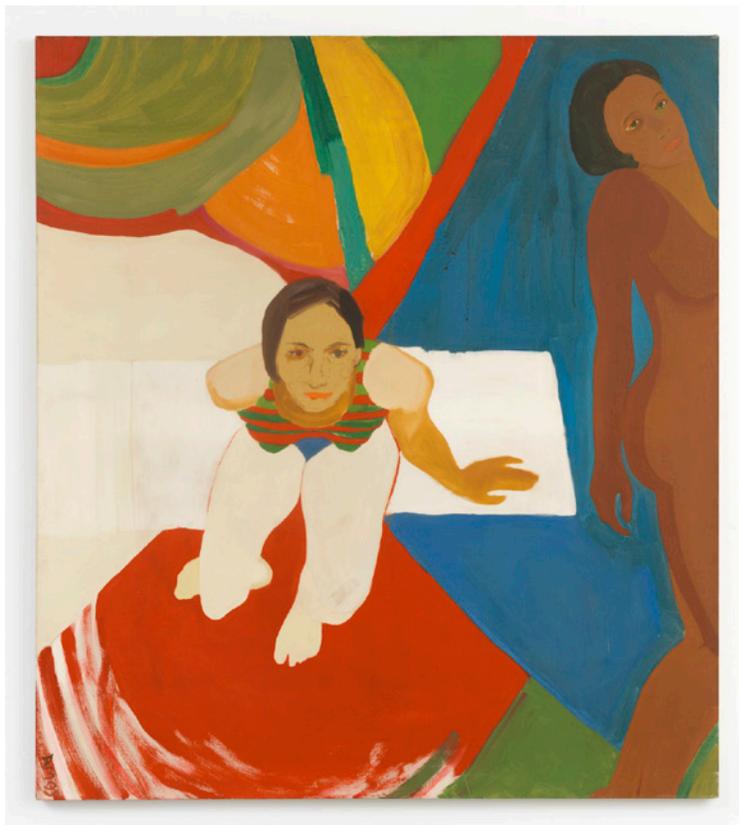
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frieze

Fairs Are a Place to Learn

By LORING RANDOLPH

23 Apr 2018



Emma Amos, Seated Figure and Nude, 1966, Oil on canvas, 142 x 127 cm. Courtesy: the artist and RYAN LEE Gallery, New York

Loring Randolph explains how a decade's experience as a gallerist in New York informs her vision for Frieze

I've been working at art fairs as a gallerist since 2006, so I know that for everyone there's inevitably that split second when you ask yourself: why am I here again? For my first experience with Frieze New York from the inside, I've tried to keep the many answers to that question at the front of my mind: honing in on ways this platform can offer unique experiences and opportunities for galleries and visitors alike.

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There are a few initiatives this year that are geared toward our conversations with galleries. Since many galleries are relatively small organizations, they don't necessarily have their own research departments: Frieze can help by supplying information and resources that they might not be able to produce on their own. So, on Thursday May 3rd, we're hosting a few closed-session discussions with artists, galleries, and curators about artist's archives and estates. It's a very practical issue for galleries and artists to ask the question — "what happens now when a gallery takes on an artist's estate?" — as this is becoming more and more common. My hope is that we can translate a research day such as this into a tear-sheet with some of what we learned and offer it to all of the fair exhibitors at the end of the week. It could be a valuable beginning to a new history of the artist archives and estates transferring into the care of gallerists.

Frieze fairs are places to learn. You see things you may not see otherwise, discovering new works and artists, and I don't just mean young, emerging ones! In the Spotlight section curated by Toby Kamps this year, you can see work by Emma Amos, who is 80 years old, but whose pioneering African American portraiture is just coming back into view after her inclusion in the seminal exhibition "Soul of a Nation: Art in the Age of Black Power" which recently closed at Crystal Bridges in Arkansas. I am also particularly excited about David Kordansky's solo presentation of Torbjørn Rødland's work. I am drawn to art that makes me uncomfortable, and Rødland's photographs have a perverse, pressurized relationship to genre photography like portraiture and still life. Rødland has received a lot of attention in Europe, but just hasn't had much of a presence in New York, so it is great that Dave is bring his work to the fair. I think New Yorkers are really going to go crazy for this!

Frieze this year is more New York-focused than ever — with nearly 70 exhibitors coming from our big city. A perk of the fair is that you can cover whole gallery districts in just a few steps. You can also dig into inaccessible bits of the city's scene — like Hudson's gallery Feature Inc., which closed in 2014, but is a key part of New York's recent art history. In the section that Matthew Higgs is curating at Frieze, you'll be able to step into that legacy — right down to the Roy McMakin furniture — in a way that's not possible anywhere else. I am eager to welcome younger galleries from NYC, like JTT, Simone Subal, and Essex Street into Focus, the fair's subsidized platform for galleries under 12 years old, and Bridget Donahue and Kai Matsumiya into the Frame section, for galleries less than 8 years old. The galleries in Frame all do solo presentations, so you see a great cross-section of artists from across the world — like Ana Mazzei from Brazil showing with Jacqueline Martins, whose sculptures will be activated by fair visitors. How often do you enter an art fair booth where you're encouraged to touch everything?

I've worked to overhaul the layout of the fair this year, and Frame is now literally at the heart of it: it is, in a way, the heart of Frieze. In this section is also the Live booth, where you'll see a daily changing program of artist works, videos, and performances. Titled "Assembly" and curated by Adrienne Edwards, the program is themed around artist's responses to street performances and protest marches — which makes so much sense in NYC. Close to my heart is Lara Schnitger's Suffragette City (2017), a visually stunning processional that will traverse the fair, addressing issues of women's rights. Another coup is Dave McKenzie performing all day in the booth on Sunday. His movement will draw attention to how black bodies are met wrongly with surveillance and suspicion. McKenzie is another artist that New Yorkers may not know so well, even though he lives here he flies under the radar! The fact that Fred Moten is speaking at Frieze Talks (with

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Sondra Perry) on Saturday May 5 is also resonant: Fred's a poet and academic who's been a real intellectual touchstone for Black Lives Matter. A few years ago, I saw him doing an intimate performance with Kevin Beasley at MoMA, where he wrote a profoundly moving, nuanced, rhythmic, and badass poem on stage in under an hour. I think he's a genius.

At the time of writing, Adrienne Edwards and I are trying to fly a monumental new version of Adam Pendleton's Black Dada Flag from 2015 over Randall's Island Park, which is home to the fair. The spot that Adam chose for this, "Scylla Point," has a reputation for treacherous rocks: pre-2001 it was known by the racist name "Negro's Point." The United States is negotiating difficult sites of our history at the moment — taking statues down and renaming roads and bridges, and we have the chance to not just "erase" our painful history but to mark it as territory for change. If we are able to do this, it shows what we can do with the fair as a platform, and certainly provides one answer to why we should be here, at Frieze New York.

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artnet® news

Here's Your Go-To Guide for All the Art Fairs During New York's Frieze Week 2018

From the Bronx down to Brooklyn, these are the fairs taking over New York City this week. Sarah Cascone & Caroline Goldstein, April 30, 2018



Frieze New York. Courtesy Frieze New York.

This season's schedule is a bit lighter than years past, with the cancellation of both the Moving Image New York and the short-lived CONCEPTION ART FAIR, and with Collective Design following in NADA's footsteps by moving to Armory Week. SPRING/BREAK and Asia Week have opted out of events during Frieze Week, having wrapped up their presentations in March; also missing is Portal, from the organizers of the Governors Island Art Fair.

Nevertheless, there's still plenty of art-fair action to keep art lovers busy this week. Frieze anchors the festivities with a revamped layout and a host of new programs, including Live (featuring artists Alfredo Jaar, Lara Schmitz, and Hank Willis Thomas, among others) and a new special themed section curated by Matthew Higgs (of White Columns NY) in homage to Hudson, the visionary art dealer who ran Feature Inc. gallery from the 1980s to his death in 2014.

Here's a complete guide to what to expect at Frieze, TEFAF, and the many satellite fairs.

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FRIEZE NEW YORK
May 2–6, Randalls Island

WHAT: The landmark fair of New York’s spring art-going season will pitch open its white tent for its seventh edition on Randall’s Island. In addition to the 190 participating exhibitors, it also offers its trademark Frieze Talks series, this year featuring big names from the literary circuit like Fred Moten, whose much-debated text “The Undercommons” inspired many themes in the New Museum’s Triennial. The Spotlight section, meanwhile, aims to revisit artists who were marginalized or overlooked in history. Booths to seek out in the big tent include Ryan Lee’s presentation of Emma Amos, a pioneering artist who depicted African American life in the 1960s, and, from LA’s Royale Projects, a recently discovered trove of works by the abstract artist Clinton Hill, right on the heels of his career retrospective at the University of Georgia’s Georgia Museum of Art.

WHEN: May 2 & 3, VIP only: Wednesday preview, 10 a.m.–7 p.m.; Thursday preview, 11 a.m.–8 p.m.; Public hours: Friday, 11 a.m.–7 p.m.; Saturday & Sunday, 11 a.m.–6 p.m. \$48 general admission.

WHERE: Randall’s Island

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THE CUT

5 Must-See Artists at Frieze New York This Weekend

By Mary Dellas
MAY 1, 2018



Emma Amos, Seated Figure and Nude, 1966, Oil on canvas, 142 x 127 cm. Courtesy: the artist and RYAN LEE Gallery, New York

New York's most highly anticipated art fair will open its doors to the public this Friday, May 4. For the seventh edition of Frieze New York, more than 190 galleries from over 30 countries are exhibiting at the Randall's Island Park venue. The works of renowned artists like photographer Tina Barney, painter Emma Amos, and multimedia contemporary Tracey Emin will remain on view until this Sunday. For the first time, Frieze New York will present "Live," a platform for interactive works and performances, like Lara Schnitger's "Suffragette City," previewed below. Scroll through to read more about five of the Cut's favorite works from this year's Frieze art fair.

Emma Amos: Seated Figure and Nude

Emma Amos began painting and drawing at age 6, when she was living in Atlanta, Georgia, with her parents in the 1940s. As an emerging artist in the '60s, Amos became the only female artist invited to join Spiral, a collective of African-American artists, including Romare Bearden, Norman Lewis, and Charles Alston. Her work is included in the permanent collection at the MoMA. At Frieze, Amos's work will be displayed in the Ryan Lee Gallery booth.

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ARTNEWS

Island in the Sun: Collectors Flock to Frieze New York for High-Temperature Opening

Annie Armstrong

MAY 2, 2018



Works by Emma Amos on offer in the booth of Ryan Lee Gallery, New York, at Frieze New York 2018.
(c) Emma Amos, courtesy of the artist and RYAN LEE, New York.

The long-awaited arrival of spring in New York coincided with the VIP preview of the seventh edition of the Frieze New York art fair, and it was quite warm. There was a hallucinatory haze over Randalls Island as collectors, dealers, curators, and various other art types mingled under the sweltering tents. The dazed mood was bolstered by the fair's new layout, a casino-like series of rooms that one could get lost in for hours, sifting through the offerings of nearly 200 galleries that ranged from Arthur Jafa photo works at Gavin Brown's Enterprise to a spectral Pierre Huyghe light ballet at Marian Goodman.

Thaddaeus Ropac, which has galleries in Salzburg, Austria, Paris, and London, quickly sold a Georg Baselitz painting for \$850,000, a Jack Pierson for the same price, and an Emilio Vedova for \$500,000. Max Hollein, the newly minted director of the Met (who, as it happens, was born in Austria) was chatting in the booth midday, not far from some huge Robert Longos, as he

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made the rounds.

Nearby, Los Angeles's David Kordansky Gallery had, by mid-afternoon, already sold a vast majority of its booth, a solo presentation of characteristically discomfiting works by the Norwegian-born, L.A.-based photographer Torbjørn Rødland that carried price tags between \$14,000 and \$28,000.

New York dealer Anton Kern, who was showing works by Lara Schnitger, praised the "more cleaned up and spacious" setup of the fair, and added that there didn't seem to be "the regular frenzy." Perhaps it was the temperature. "The heat might be making people indecisive," dealer Alex Logsdail said at his Lisson Gallery booth. "I don't think I would be in a buying mood right now."

Nevertheless, sales proceeded apace, including at Lisson. Andrew Kreps Gallery, of New York, said that it had parted with four of its Bruno Munari works for prices between \$25,000 and \$45,000. Pace Gallery sold 27 David Hockney works, made variously on his iPad (\$26,000 each) and by analog means (\$40,000 to \$56,000). "These works are more affordable than what's currently in the gallery," Pace's press rep Hanna Gisel said, referring to the blockbuster show by the British giant that is now on view at its West 25th Street branch and noting that they were ideal for collectors entering the field. (They might also be attractive to those who can't swing the price of the marquee Hockney being sold at Sotheby's later this month: it carries a \$20 million-to-\$30 million estimate.)

David Zwirner, which has galleries in New York, London, and now, Hong Kong, said that it parted with all of its paintings of the grim reaper by Josh Smith and several drawings by Raymond Pettibon. Those two offerings were actually located in two separate booths—one in the standard Galleries section and another in a section dedicated to the late, storied New York art dealer Hudson, whose many prescient discoveries included Pettibon. That special section, titled "For Your Infotainment: Hudson and Feature Inc.," also included drawings by the inimitable Tom of Finland, which sold quickly in the range of \$10,000 to \$25,000.

At Chelsea's Mitchell-Innes & Nash, two paintings by Eddie Martinez sold in the \$40,000 range, and one larger painting brought in \$100,000. Jack Shainman Gallery, which has two Chelsea locations and another in Kinderhook, New York, sold several pieces by Hank Willis Thomas, as well as works by Lynette Yiadom-Boakye, Becky Suss, Enrique Martinez Celaya, and Geoffrey Chadsey.

Collectors had apparently not been deterred by the weather. Among those on hand were Dennis Scholl, Joel and Sherry Mallin, Don, Mera, and Jason Rubell, Frank Moore, Adam Lindemann, Aaron and Barbara Levine, and AC Hudgins, and they were joined by a bevy of museum curators and directors, from MoMA's Laura Hoptman and the Studio Museum's Thelma Golden to the Whitney Museum's Scott Rothkopf and Chrissie Iles and the Brooklyn Museum's Anne Pasternak.

Justine Ludwig, the new director of Creative Time, was at David Lewis's booth, admiring Barbara Bloom piece about Steinway pianos, and Jeffrey Deitch was snapping photos of the Jafa

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works at Gavin Brown. An energetic Jerry Saltz gushed over the works by the self-taught Forrest Bess lining the walls of Parrasch Heijnen's booth, priced at about \$200,000 apiece. (In a nice confluence, works by Bess's onetime dealer, Betty Parsons, were on display at Alexander Gray Associates.)

And speaking of artists, just a few of those on hand were Thomas, Natalie Frank, and Rainer Ganahl, whose "seminar/lecture" photos were on view at Kai Matsumiya. The series, which the artist has been working on since the mid-1990s, documents seminars and lectures—both the speakers and audience reactions, which at times can be dryly comedic. Works are priced between \$9,000 and \$24,000.

In the sweltering blur certain celebrity spottings had almost the feel of seeing a mirage. There was model Soo Joo and—could it be?—Scarlett Johansson. And designer Raf Simons. And there was former New York Mayor Michael Bloomberg, sporting a pin-striped suit with an American flag pin.

A supersized folding table and chairs by Robert Therrien were the subject of many a selfie at Gagolian's main booth, and word spread briskly about other highlights: a full booth of 1960s Emma Amos works (the lone woman member of the Spiral group) at Ryan Lee and three stunning abstract Ed Clark paintings at Weiss, Berlin.

In the Spotlight section, near the Ryan Lee booth, Royale Projects from Los Angeles had another rediscovery: a suite of early work, from 1964–65, by the artist Clinton Hill, causing some people reading the fair's signage to think the gallery hailed from that neighborhood in Brooklyn. Hill spent time around Morris Louis and Helen Frankenthaler in the '60s, and the work, with its bright colors and stain-like technique, reflects that. This particular cache of pictures was recently discovered by the estate, un-stretched. The gallery now represents Hill's estate, and had the paintings stretched. At Frieze, they were well-received; Royale had sold several pieces on the fair's first day, to collectors in London and California, for between \$95,000 and \$125,000.

But it was the heat that dominated most conversations. By the middle of the afternoon, Frieze sent an email to exhibitors and said they were working on it. It was cooler outside, and there was a Stella Artois bar in one section serving up cold chalices of beer. No one seemed overly displeased. "There's really great energy here," one dealer told me dryly. "That must be what's making it so hot."

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R AND A

Frieze Announces Two Stand Prizes Recognizing Exceptional Presentations by Galleries Across the Fair

Posted: 2 May 2018

The Frieze Stand Prize has been awarded to Jhaveri Contemporary for its outstanding presentation in the Spotlight section of the fair. The Focus Prize has been awarded to Nuno Centeno for its noteworthy gallery presentation in Focus, a platform for galleries aged 12 years or younger. Ryan Lee (New York, Spotlight) and Gallery Isabelle van den Eynde (Dubai, Focus) also received an honorable mention for their presentations.

Mumbai and Porto based galleries Jhaveri Contemporary and Nuno Centeno were selected by this year's Stand Prize jury of leading international curators and directors: Christopher Bedford (Dorothy Wagner Wallis Director, The Baltimore Museum of Art), Omar Kholeif (Manilow Senior Curator and Director of Global Initiatives, Museum of Contemporary Art Chicago) and Suzanne Cotter (Director, Mudam Luxembourg Musée d'Art Moderne Grand-Duc Jean).

Jhaveri Contemporary (Mumbai, Spotlight) was awarded the Frieze Stand Prize for their presentation on Mohan Samant. The jury commended the spirit of risk taking by the gallery in its decision to present a historically important Indian artist not previously seen by a mainstream audience. They observed the artist was pushing the boundaries of Indian modern and contemporary art and the gallery presentation enabled his work to be introduced to an American and global audience at Frieze New York.

Nuno Centeno (Porto, Focus) received the Focus Stand Prize, in the category for galleries aged 12 years or younger, for their group presentation of works by Dan Rees, Adriano Amaral, Ana Cardoso, Adriano Costa and Gabriel Lima. The jury described the Nuno Centeno presentation as bold, showcasing the work of artists with an interesting dialogue. This was reflected in the poise and freshness of the stand.

Focus is a subsidized platform for galleries aged 12 years or younger, presenting the best of their programs across the fair. Spotlight is advised by curator Toby Kamps, and showcases pioneers of 20th-century art alongside rare works by renowned artists.

Frieze New York 2018 is open to the public from Friday 4 until Sunday 6 May, featuring more than 190 galleries from 30 countries, and offering a discerning perspective on contemporary art. Global lead partner Deutsche Bank sponsors the fair for the seventh consecutive year, celebrating a shared commitment to discovery and artistic excellence.

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VOGUE

Here's What to Go See at This Year's Frieze Art Fair

MAY 3, 2018

by HAMISH BOWLES

It was a perfect day for the ferry from 35th Street to the Frieze art encampment on Randall's Island, although once inside the *espace éphémère*, things became decidedly sultry. The VIP breakfast in the Saks Hospitality lounge was a genteel affair—until the clock struck 10:00 and the hard-core collectors, curators, and dealers (Maja Hoffmann, Howard and Cindy Rachofsky, Adam Lindemann, et al.) hit the floor running. I looked up and realized that I had been left practically alone in the dust, foolishly nursing a cup of coffee and a Danish pastry. I soon sped off in an attempt to take it all in—or at least as much as I could—and by 2:00 p.m., I had a wish list of pieces juggling for space in the gallery of my dreams.

The African-American experience figured large in this year's Frieze, and there were some real revelations. I was blown away by the vibrant, joyous '60s paintings of Emma Amos (Ryan Lee Gallery), and by Lyle Ashton Harris's 1989 work *Constructs, Suite of Four* (Salon 94). The great photographer Gordon Parks's *Doll Test, Harlem* (1947; Jack Shainman Gallery) is a heartbreaker, and I was frankly electrified by the eviscerating image assemblages of Arthur Jafa's 2018 HA Crow prints (occupying a wall at Gavin Brown's enterprise).

There was also a preponderance of pieces that subvert, or at least harness, traditional crafts and reveal the human hand at work in this automated age. In this genre, I loved the work of the Palestinian-American Jordan Nassar, who created a convivial Arab majlis (seating area) to showcase his traditional Palestinian cross-stitch embroideries used to depict ravishingly colored landscapes (*Anat Ebgi*), along with Nick Cave's fringed *Tondo* (2018; Jack Shainman Gallery). I'm also excited by the provocative sculptures of Phyllida Barlow (*Host II*, 1986–1989, at Hauser & Wirth), and Lynda Benglis (*Silly, Silver Pink*, 2015; Cheim & Read).

At Ceysson & Bénétière Gallery, I loved discovering the work of the Supports/Surfaces movement that emerged in Paris in the '60s and used household fabrics, clothing textiles, and repurposed wood fragments as a base for art. Dismissed as merely decorative at the time, their work seems prescient today—especially striking were pieces by Louis Cane, Patrick Saytour, André-Pierre Arnal, Marc Devade, Claude Viallat, and Jean-Pierre Pincemin.

Frankly, I covet one of Tom of Finland's explicit homoerotic drawings, which fetishized a certain extravagantly muscled and endowed iteration of the all-American male and helped form an aspirational gay paradigm in the later 20th century. Los Angeles's David Kordansky had an admirable selection of work by Touko Valio Laaksonen—the aforementioned "Tom"—from the 1940s through the '80s. And on the subject of queer art, I'd also be more than happy with one of David Hockney's early drawings, as exquisite and tender as Ingres, showcased by Offer

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Waterman London and including a 1970s study of the artist's great friend, the fashion designer Ossie Clark—or with a small, ravishingly painted portrait by Paul P. (Untitled, 2017), at Maureen Paley (where I was also intrigued by the work of Felipe Baeza).

Talking of academic precision (and, for that matter, the African-American experience, and indeed the queer experience), I have also long admired Kehinde Wiley's work (recently brought to a new level of national prominence through his leaf-bowered portrait of President Obama). Issa Diatta (2017; Stephen Friedman Gallery) is a ravishing example of Wiley's ennobling portraiture.

And while we are thinking of the White House in all its iterations, from the sublime to the ridiculous, I'm not sure I can live without Marilyn Minter's Trump Plaque (2017; Karma gallery) immortalizing one of the unforgettable pieces of rhetoric of the 45th President of the- United States.

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Short Report from Frieze: Hudson “FYI” and Cameron in “Spotlight”

by Marion Maneker
May 3, 2018

What singles out the best from the rest of contemporary art fairs is the space given over to thematic subsections that offer revisionist, sometimes even revelatory, curating. Frieze abounds with generically titled zones like “Focus,” “Frame,” and “Spotlight” that aspire to this condition.

To some fanfare, another was added this year: “FYI” honored the vision of still much lamented dealer Hudson with solo booths of artists he had championed. (“For Your Infotainment” was a catch phrase of his.) In vindication of Hudson’s eye, many of these artists are now with blue chip galleries, as demonstrated by curator Matthew Higgs’s invitations, landing us with Raymond Pettibon courtesy of David Zwirner, Takashi Murakami (Gagosian), Andrew Masullo (Nicelle Beauchene), Tom of Finland (David Kordansky), and another 15 artists at a booth of the Hudson Foundation.

Inspiring for some as this tribute may have been, I must say that there were as many gains to be had in the less vaunted “Spotlight” quadrant in the southern end of the marquee, especially in the way it chalked up strong historic presentations of women artists: Merrill Wagner from the 1970s, for instance, at Zürcher; breakthrough works by Mira Schor (surely the most epic representations of limp penises in art history) at Lyles & King; plucky, vibrant Emma Amos at Ryan Lee; riveting vintage assemblages by Betye Saar at Roberts Projects; and, from another fearless Angelino, in a joint presentation by Nicole Klagsbrun and Marc Selwyn, the spookily mesmerizing Cameron, known equally as a painter, actress and witch.

Besides a spellbinding intersection of collaborators (Wallace Berman, pre-Scientology L. Ron Hubbard, Kenneth Anger and Dennis Hopper, to name a few) she was the creator of exquisitely weird visionary images, some resulting from acid trips taken with her nine-year-old daughter. The image here, on a torn off book cover, redolent of trecento Siense primitives via Leonora Carrington and painted with the impetus of a dark faith, is delectably creepy.

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The New Criterion

Photo essay: Frieze New York recap

Dispatch May 07, 2018

by *Andrew L. Shea*



Emma Amos, *Seated Figure and Nude*, 1966, Oil on canvas, Ryan Lee Gallery, New York.

This year's Frieze New York art fair closed yesterday evening after a four-day run on Randall's Island, New York. The blockbuster art fair in its current iteration came under attack for its perceived inhospitality to smaller and mid-sized galleries, and for compelling gallerists to show only conformist, saleable work by the high cost of attendance. That temperatures on Thursday reached upwards of ninety degrees certainly did little to quash fair-goer discontent. Nevertheless, The New Criterion's Executive Editor James Panero and I visited the fair on Friday. Here are a few items of interest, chosen from the 180-plus participating galleries.

Emma Amos (b. 1937 Atlanta, GA) was the youngest and only woman member of Spiral, the historic African American collective founded in 1963, as well as a member of the important feminist collective and publication, *Heresies*, established in the 1980s. Influenced by modern Western European art, Abstract Expressionism, the Civil Rights movement and feminism, Amos explores the politics of culture and issues of racism, sexism and ethnocentrism through her paintings and works on paper.



Emma Amos's paintings *Flower Sniffer* (1966) and *Sandy and Her Husband* (1973) installed at Brooklyn Museum, 2017.

Over six decades, she has employed color theory, innovative printmaking and weaving techniques, photo-transfer and collage. Amos graduated from Antioch College in Ohio in 1958 and the Central School of Art in London in 1960. She subsequently moved to New York and became active in the downtown arts scene, working alongside prominent Spiral artists such as Romare Bearden, Hale Woodruff, Norman Lewis, Alvin Hollingsworth and Charles Alston. In 1965, she earned her Masters in Arts from New York University and taught art at the Dalton School in New York. She is a former Professor and Chair in Visual Arts at the Mason Gross School of Art at Rutgers University where she taught for 28 years.

Her work is held in the collections of the Bass Museum of Art, Miami; Birmingham Museum of Art; British Museum, London; Bronx Museum of Art, New York; Fowler Museum of Art, Los Angeles; James F. Byrnes Institute, Stuttgart, DE; Museo de las Artes, Guadalajara, MX; Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Newark Museum; Studio Museum in Harlem, New York; Whitney Museum of American Art, New York, and Yale University Art Gallery, New Haven, among others. Amos's prints were recently included in the British Museum's 2017 *American Dream* exhibition, and her paintings were included in Tate Modern's *Soul of a Nation: Art in the Age of Black Power* and the Brooklyn Museum's *We Wanted A Revolution: Black Radical Women, 1965-85*. In 2016, Amos received Georgia Museum of Art's Larry D. and Brenda A. Thompson award and was honored by the Studio Museum in Harlem as an Icon and Trailblazer, along with Faith Ringgold and Lorraine O'Grady.

In 2018, Amos will be included in the upcoming exhibitions *Michael Jackson: On the Wall* at National Portrait Gallery, London and *Histórias Afro-Atlânticas* at Museu de Arte de São Paulo. *We Wanted A Revolution: Black Radical Women, 1965-85* will travel to Institute of Contemporary Art, Boston in 2018. In 2021, Amos will be the subject of a retrospective at Georgia Museum of Art at Georgia University in Athens and Delaware Art Museum in Wilmington.