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The New York Times

WeekendArts II

By MARTHA SCHWENDENER and WILL HEINRICH

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We Sampled, So You Can Dig In

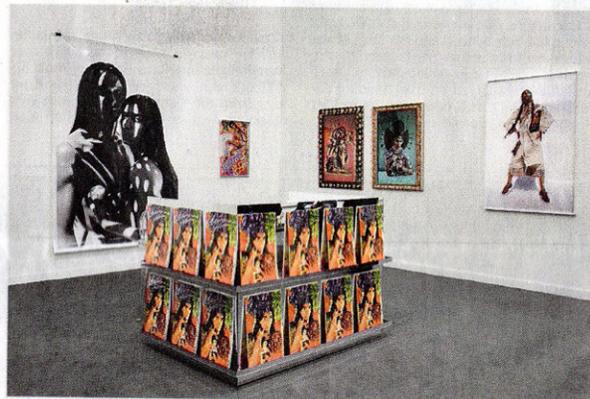
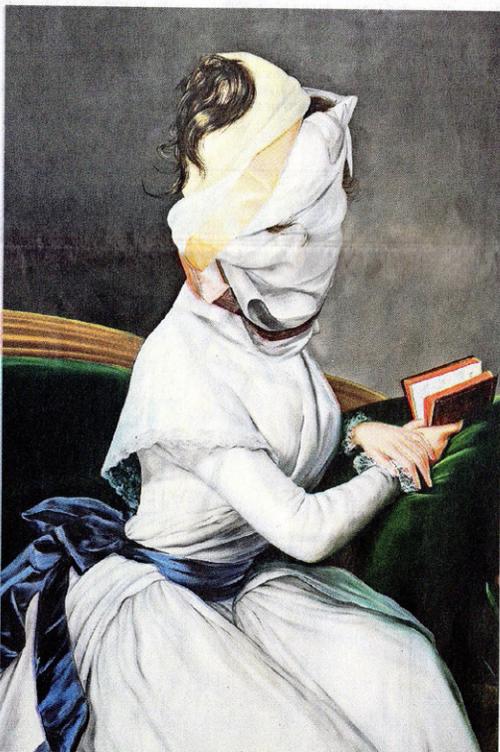
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to hear the band's hypnotic music, too.
WILL HEINRICH

Casey Kaplan and Ryan Lee
Booths B1 and B8

Two exceptional but very different displays are on view in the fair's midsection. At Casey Kaplan gallery, Matthew Ronay's carved wooden sculptures, pieced together into abstract, evocative organic configurations in various coral hues, are placed on plinths and feel like an oasis amid the fair's chaos. (Mr. Ronay also has an exhibition on view at Kaplan's Chelsea location.) Martine Gutierrez continues her rampage as the Indigenous Woman, a transgender alternative-fashionista at Ryan Lee. In photographs and faux-fashion spreads, Ms. Gutierrez combines traditional Mayan and Guatemalan garments and fabrics with fantastic and futuristic accessories and makeup to conjure new, fluid forms of being.
MARTHA SCHWENDENER

Company, Bank and Very Small Fires
Booths F6, F12 and F14

The Frame section of Frieze, devoted to galleries 10 years old or younger, is particularly good this year. Befitting the ethos of the emerging artists they represent, the booths are platforms for performance or installations, with linoleum or AstroTurf on the floors. The New York gallery Company is hung with paintings by Jonathan Lyndon Chase that feature rough figures or graffiti, as well as crude sculptures. Yanyan Huang treats the booth at Bank, a Shanghai gallery, as an "immersive portal" (according to a handout) in which traditional ink drawings merge with digital applications. Diedrick Brackens's colorful tapestries at the Los Angeles gallery Various Small Fires join traditional materials with references to figures like African-American cowboys.
MARTHA SCHWENDENER



Galerist, Galeri Nev and Pi Artworks
Booths S4, S10 and S11

The fair's outstanding Spotlight section, curated by Laura Hoptman of the Drawing Center, is dedicated to "significant work by overlooked figures." They include Yüksel Arslan, a Turkish painter born in 1933 who moved to Paris at the invitation of André Breton and died in 2017. His "Arture 439, Sans Titre, l'Homme," from 1992, in a joint presentation by Turkish galleries Galerist and Galeri Nev, is a gloriously strange gallimaufry of interspecies sex acts and quotations from the artist's scientific reading, drawn with homemade colors. Susan Heftuna makes ink drawings inspired by the intricate wooden screens of her Cairo childhood. The examples presented by Pi Artworks of London and Istanbul are done on

on-wood abstractions at Kate Werble; don't miss the unlabeled low tables by Christopher Chiappa, also in Werble's booth.
WILL HEINRICH

Michael Rosenfeld
Booth D10

There's something magical about William T. Williams's early 1970s "Diamond in a Box" paintings, hard-edged geometric patterns in blazing colors. The subtle misdirection of those patterns, and the complicated rhythm of the colors, mean you could look at them forever. Michael Rosenfeld presents a dozen never-before-shown acrylic-on-paper works from the same period. In these, a wiggly meander snakes in and out of concentric circles filled with vibrant brush strokes — they're like Bauhaus takes on the Aztec calendar.

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i-D

frieze new york is back: here are the artists you don't want to miss

By Sarah Moroz

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These ambitious presentations wrestle with identity, body image, gender, technology, and race.



Martine Gutierrez, Masking, Pineapple Mask, p53 from Indigenous Woman, 2018 © Martine Gutierrez; Courtesy of the artist and RYAN LEE Gallery, New York.

It's time to venture across the Triborough bridge again because Frieze New York is back for its eighth showcase of modern and contemporary art. Touting diversity, outsider artists, and virtual reality, the 2019 edition opens in Randall's Island Park from May 2-5. With top galleries flying in from 26 countries, the fair showcases iconic art world figures (Tracey Emin, Jenny Holzer, Lorna Simpson, Anish Kapoor, Alex Katz, Robert Rauschenberg) as well as fresh features like a section dedicated to Latino and Latin American art (Diálogos) and the inaugural Frieze Sculpture at Rockefeller Center. There's a rich assortment to see, but i-D is especially excited about these ambitious presentations that compellingly wrestle with identity, body image, gender, technology, and race.

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Martine Gutierrez, Demons, Chin 'Demon of Lust,' p93 from Indigenous Woman, 2018 ©
Martine Gutierrez; Courtesy of the artist and RYAN LEE Gallery, New York.

Martine Gutierrez, Ryan Lee , FOCUS

California-born Martine Gutierrez will showcase new printed work from her self-made publication *Indigenous Woman*, which subverts the fashion magazine template even as it nods deferentially to it. (The *New Yorker* described the series as a “critique of colonialism that’s ready to party.”) Bulldozing the still-all-too-prevalent cis, white, Western iconography that characterizes such publications, Gutierrez’s version is replete with authentic regalia, textiles, and cultural tropes that celebrate her Amerindigenous heritage, mingling editorials with cheeky fake ads that skewer real-life campaigns. “I was driven to question how identity is formed, expressed, valued, and weighed as a woman, as a transwoman, as a latinx woman, as a woman of indigenous descent, as a femme artist and maker,” Gutierrez stated in her editor’s letter. The endeavor is a powerful showcase of a 360-degree vision, an aesthetic created with “full autonomy—all photography, modeling, styling, makeup, hair, lighting, graphic design, and product design I have executed myself.” As the artist told *Vice* last year: “I want it to feel easy.” The artist added: “We’re living in an era where my existence is political whether I want to be or not. It’s really hard and emotionally taxing, and humor is my savior.”

Ana Mendieta, Galerie Lelong & Co , DIALOGOS

Elvira Bach, Galerie Kornfeld , SPOTLIGHT

Sarah Faux, Capsule Shanghai, FRAME

Dawoud Bey, Stephen Daiter Gallery

Kandis Williams, Night Gallery

Rachel Rossin, VR section