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Frieze

25 Works Under 25K

The Association of Professional Art Advisors selects exceptional to collect, for under \$25,000 from Frieze Viewing Room.



Attributed to Oliver Good Shield (aka Oliver Newton) b. 1868, Lakota, Northern Plains, ca. 1890. ink and coloured pencil on paper. 7" x 8 ½" . Framed. Price: \$18,000.00. Courtesy of Donald Ellis Gallery

Carmen Argote presented by Commonwealth & Council



Carmen Argote, *Test Pocket*, 2019.
Linen, oxide washes, eight earthenware sponges. Overall: 62 x 54.25 x 4 in (157 x 138 x 10 cm); Canvas: 60 x 40 x 1.5 in (152 x 102 x 4 cm); Ceramics: 1.5 x 6.5 x 4 in (4 x 17 x 10 cm) each. \$10,000.
Courtesy of Commonwealth & Council

Beautiful, subtle but visceral layering of fabrics, hard materials, colour and meaning. I like how she delves deep into issues of identity and how she resolves them pictorially using a variety of materials that are local or refer to a location, and her techniques that range from handcrafted to industrial processes.

Sadie Benning presented by Vielmetter Los Angeles



Sadie Benning, Untitled 11x16 (ZZZ), 2019. Wood, aqua resin, casein, and acrylic gouache. 11 x 16" [HxW] (27.94 x 40.64 cm) Photocredit: Chris Austin, 20,000.00 USD. Courtesy of the artist and Vielmetter Los Angeles

First a filmmaker, Sadie Benning expanded her practice to include abstract paintings and drawings in 2007. Benning creates "painting-sculptures" made of cut pieces of wood that are painted and covered in resin. The pieces neatly fit together like a jigsaw and have a wonderful presence in person. Great color and unique surfaces make her one to watch. I love the mix of color, the ambiguity and the way she constructs these works like puzzles. I have not seen many works this size and it is a gem of a painting! It's impossible not to be drawn first to Benning's surfaces.. Their simple compositions belie the serious content beneath her colors and forms.

Julia Bland presented by Derek Eller Gallery



Julia Bland, Red Moon, 2018, burnt canvas, hand woven textile, linen threads, wax, 67 x 65 inches, \$14,000. Courtesy of Derek Eller Gallery

Through direct engagement with textiles, dyes, and weaving, Julia's hanging compositions reinvent hardedged geometric abstraction. I place her in a continuum beginning with Anni Albers and including Sheila Hicks. Julia has an undergraduate degree from RISD, an MFA from Yale, and the Skowhegan residency under her belt, plus an impressive trajectory in group shows that continue to expose her work to a wider audience.

Melissa Brown presented by Derek Eller Gallery



Melissa Brown, Appointment, 2020. Flashe, oil, acrylic on Dibond. 54 x 72 inches. \$14,000.00. Courtesy of Derek Eller Gallery

Her work keeps evolving and this piece speaks to what we are all going through right now. She is a very strong painter and uses the space quite well. This piece is especially poignant to me as it is Madison Square Park, a place near and dear to me since I was a child.

Adriana Bustos presented by Galeria Nora Fisch



Adriana Bustos, *Bestiario de Indias*, 2020. Graphite, acrylic paint and silver leaf on canvas. 2 meters x 2 meters. (79 x 79 inches). \$22,000.00. Courtesy of Galeria Nora Fisch

I like the research that goes into the history of colonization and the current state of events in Latin America depicted in her work particularly in this example, *Bestiario de Indias*.

Thomas Chimes presented by Locks Gallery



Thomas Chimes (American, 1921 - 2009) , *Untitled (Greta Garbo)*, 1967, mixed media metal box construction. 15 x 12 inches (38.1 x 30.5 cm). \$25,000 USD. Courtesy of Locks Gallery

When I first visited Art Chicago (as it was then called) in the 1980s, I remember coming across Chimes' "White Paintings" and being utterly mystified. His work came out of the same poetic, transcendental worlds that James Lee Byars and Joseph Cornell inhabited. This early box sculpture, owing much to Cornell, nonetheless is an evocation of Chimes' belief in Alfred Jarry's idea of 'Pataphysics' (the science of imaginary solutions) - Art's ability to explore spirituality, consciousness, and the human condition.

Torkwase Dyson presented by Rhona Hoffman Gallery



Torkwase Dyson, Untitled, from "15 Paintings for the Plantationocene", 2019. Acrylic, string, and graphite on canvas, 40 x 30 inches, \$25,000. Courtesy of Rhona Hoffman gallery

Torkwase's architectural paintings take the eye on a journey through lines that connect an abstract field, something she brought to life sculpturally in her 2019 show at the Cooper Union in NY. While her visual language can be hermetic, Torkwase is emphatically interested in history, ecology, and (power) structures. Torkwase received her MFA from Yale, where she also taught, and has been on the faculty at Skowhega. Her work is included in the collections of the Smithsonian Museum, the Studio Museum, as well as the Smith College Museum of Art.

Paul Fägerskiöld presented by Peter Blum Gallery



Paul Fägerskiöld, Cherry Blossom, 2020. oil on linen. 18 1/2 x 24 3/8 inches (47 x 62 cm). Courtesy of Peter Blum Gallery

I was introduced to the work of Fägerskiöld when Peter Blum presented a fantastic solo exhibition of his work at the ADAA's Art Show this past March. His work is based on explorations of color theory, cognition, and language. I love the contrast between the raw canvas and the dense paint surface. These really have wonderful impact in person. I like the use of traditional materials on how he composes abstract compositions. It's a seasonally appropriate example of Fägerskiöld's ongoing exploration of abstraction as landscape, and the visceral reactions that follow.

Jessie HOMER FRENCH presented by Various Small Fires



Jessie Homer French, *Near Santa Rosa*, 2017, Oil on canvas, 24h x 36w in, 60.96h x 91.44w cm, \$ 17,000. Courtesy of Various Small Fires

Homer French was a self-taught Artist who lived in rural California who focuses on timeless themes of nature, life and death. Her naïve style might cause one to categorize her as an "outsider Artist" - as if that term actually meant anything. But this is highly assured work. Homer French's language perhaps stems more from Rousseau (the master of pastoral naïve), another self-taught Artist who captured our ambiguous relationship with the natural world. Her paintings have a strong physical presence, rendered with precisionist brushwork applied with an almost meditative hand. They are intimate in both scale and subject, and feel absolutely right for this moment.

Zipora Fried presented by Sikkema Jenkins



Zipora Fried, *Reparative Imagery*, 2020. Colored pencil on archival museum board, 60 x 40 inches, 152.4 x 101.6 cm, Signed on verso. \$24,000. This work is priced at \$24,000 including framing in Optium Museum Acrylic. Courtesy of Sikkema Jenkins.

Zipora Fried had a solo show at Sikkema Jenkins & Co. this past winter which was fantastic. Several of my clients acquired work from that show and each one looks terrific in its new home. Process and endurance are fundamental themes of Fried's practice. She succeeds in creating amazing texture in these large colored pencil drawings. Extraordinary scale and impact for the price. She's an amazing colorist. A classic example of the colored pencil drawings for which Fried has become known, tapping into that interstitial moment that rests between the conscious and the subconscious, providing a

physical rendering of those foggy flashes when one just wakes up from a dream. A pure colorist, Zipora commands vast swaths of paper with a colored pencil, energetically covering the sheet with short strokes in geometric patterns. Her vocabulary is derived from Minimalist masters such as Edda Renouf and Irma Blank, yet writ large, the compositions exhibit object connotations, such as flags or blankets.

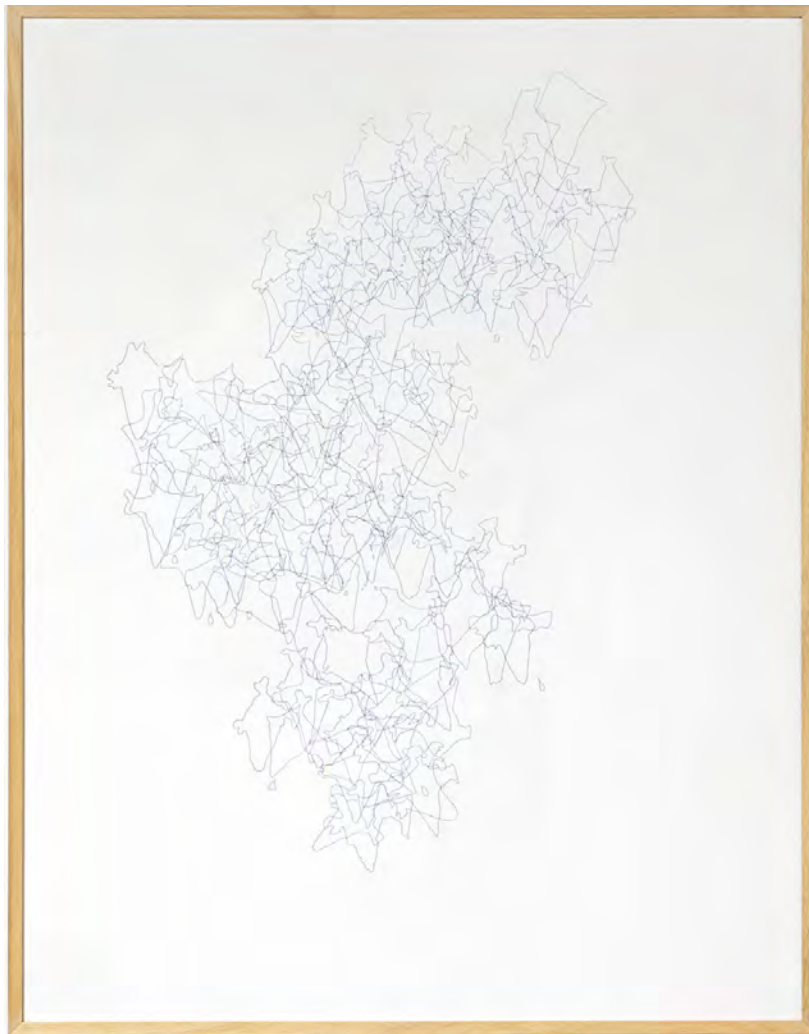
Mimi Gross presented by Eric Firestone Gallery



Mimi Gross, *Marcia Painting Red in Firenze (Bagno a Ripoli Sketchbook: sheet 59)*, 1961, oil crayon on paper, 9 1/2h x 12 3/4w in, 24.13h x 32.39w cm. Courtesy of Eric Firestone Gallery

I admire the artists's NY subway paintings as well as the works in pastel. In her Italian sketchbook she applies her curious observation and humour to an array of Fellini-esque landscape and characters. We love the freshness and spontaneity of these works.

Shilpa Gupta presented by Vadehra gallery



Shilpa Gupta, 100 Hand-Drawn
Maps of Country, Carbon tracings
on paper. 48" x 62". 2007-19.
Unique. Courtesy of Vadehra

This work is from an ongoing series in which Gupta asks people to draw the outline of their country from memory. She then gathers these individual sketches and superimposes them atop one another, the result of which yields a hazy representation of borders, both literally and figuratively. This conceptual work addresses the timely issue of national identity as an arbitrary construct.

Kevin Harman presented by Ingleby Gallery



Kevin Harman, Remember to bring me beautiful, 2019. Household paint, double-glazing unit, steel frame. 184 x 123 x 6 cm . Courtesy of Ingleby Gallery

Part accident and part manipulation these ravishing glass works first draw you in visually and then, conceptually, with the realization that they combine recycled industrial double glazing materials and disused paint. These objects have an arresting visual presence and beauty that seem to contradict the use of found discarded materials. Often using materials from industrial windows, these paintings change something intended to be 'looked through' into objects to be 'looked at'.

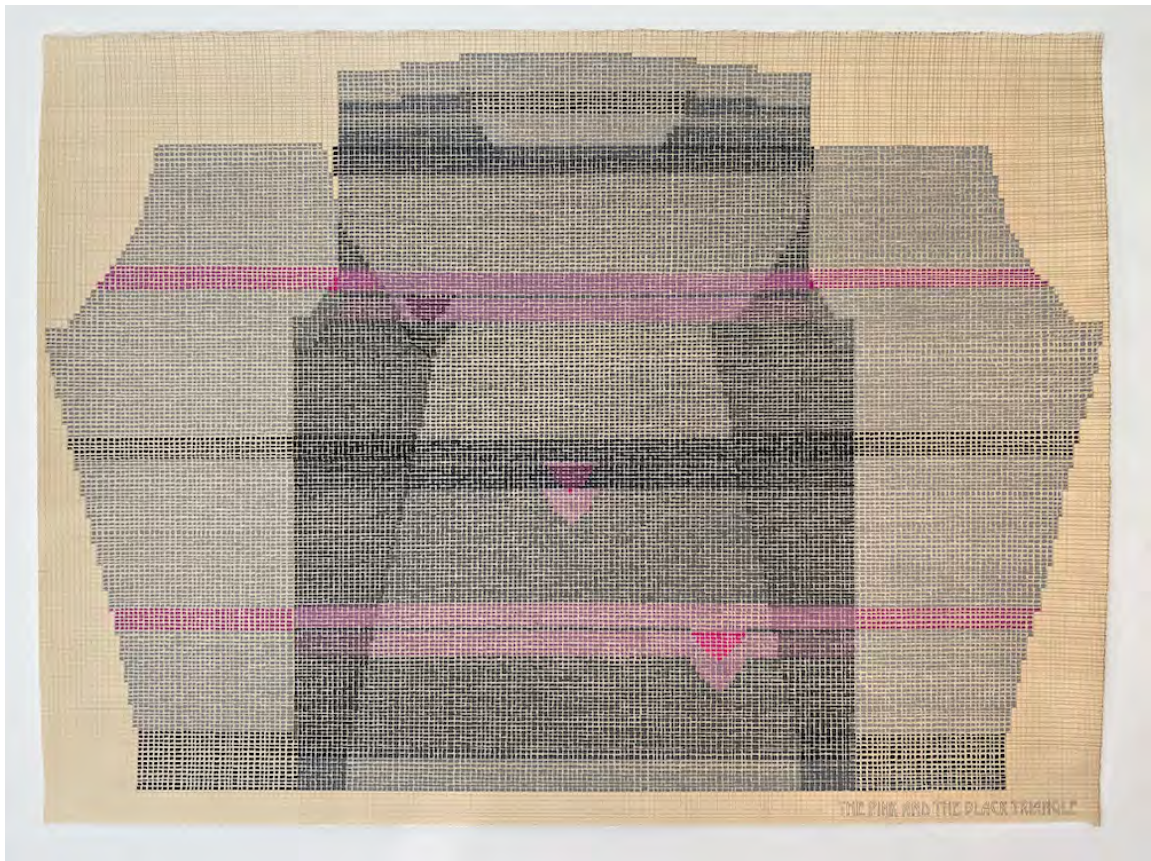
Imi Knoebel presented by Thaddaeus Ropac



Imi Knoebel , Figur Z.7, 2019. Acryl / Kunststoff- Folie (Acrylic on plastic sheet) . Paper 100 x 70 cm (39.37 x 27.56 in) . Framed 104.5 x 74.5 x 4 cm (41.14 x 29.33 x 1.57 in) . Presented by Thaddaeus Ropac

One of the leading German minimalist artists of the post-war period, Imi Knoebel's art is both abstract and wonderfully colorful. I think this work on paper captures what is best about his work at a great price. We admire the freshness and the strong trace of the gesture of the watercolor in opposition to his hard edge abstraction.

Ellen Lesperance presented by Derek Eller Gallery



Ellen Lesperance, *The Pink and the Black Triangle*, 2020 , gouache and graphite on tea stained paper, wool sweater hand-knit by the artist. 22 x 29.5 inches. sweater: dimensions variable. \$13,500. Courtesy of Derek Eller Gallery

I love how the artist mixes traditional “women’s” art with political activism. The work not only signals a feminist and radical message but is also delicate and beautiful. I like how she deconstructs knitting into an abstract language imbued with feminist concerns. Lesperance even throws in a performance element—wear a warrior sweater and create an act of courage if you like. In the end the works themselves are so delicate and beautifully detailed, softer and quieter, making you work to find the connection to real moments in history that required such a powerful commitment to a cause.

Benoit Maire presented by Meessen De Clercq



Benoît Maire, *Peinture de nuages*,
2019, Oil on canvas, 150 x 100 cm.
Courtesy of the artist and Meessen
De Clercq, Brussels

I love painting with lots of gesture, deep color, interesting surfaces and forms. Maire's work gives me all of that, plus references to philosophy that may be visually obscure but still grounds the work with a deep intellectual foundation.

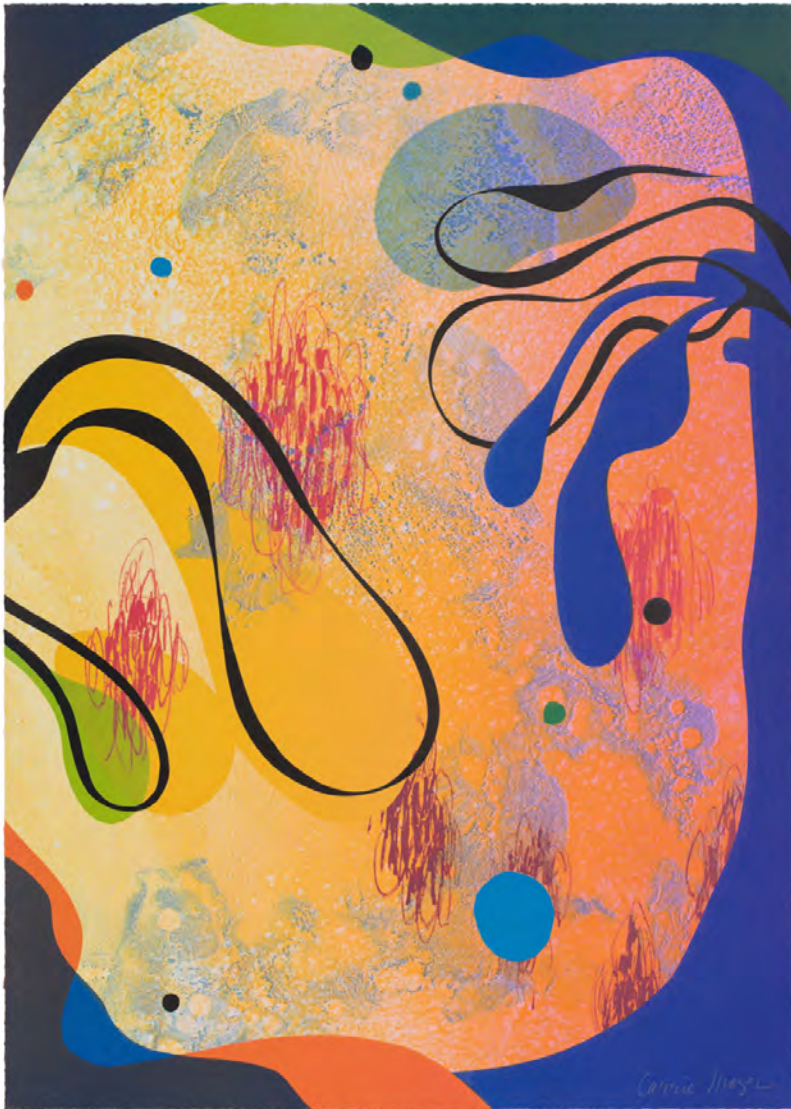
Fausto Melotti presented by Galerie Barbara Mathes



Fausto Melotti (1901-1986), Coppetta, c. 1965. Polychrome glazed ceramic. 2 1/2 x 5 3/4 in; 6.4 x 14.5 cm. Signed to the underside with artist's cipher. Courtesy of Barbara Mathes Gallery

One of the most interesting Italian Modernist artists, probably more known for his whimsical metal sculptures. However during his lifetime ceramics played an important role in his oeuvre as a medium to make both art and utilitarian objects. I have been thinking about Faust Melotti and Lucio Fontana ceramics a lot lately so this is a treat for me to see. I like the simplicity and rawness.

Carrie Moyer presented by DC Moore



Carrie Moyer, Untitled, 2019, 16-color lithograph with screenprinting and monotyping. 30 x 21 1/2 inches. Edition of 30. \$5,800 (includes frame). Courtesy of DC Moore

A wonderful example collectors works on paper and print collectors by an outstanding woman artist with an impressive record of perseverance in the art world. Moyer's work explores and extends the legacy of American Abstraction while paying homage to many of its seminal female figures among them Helen Frankenthaler, Elizabeth Murray, and Georgia O'Keeffe. Rife with visual precedents, Moyer's compositions reference Color Field, Pop Art and 1970s Feminist art.

Ruby Neri presented by Salon 94



Ruby Neri, Untitled, 2020, Oil on canvas, 60 x 48 inches, (152.4 x 121.9 cm). Courtesy of Salon 94

Neri is funny and smart—her in-your-face ceramic sculptures are whimsical and sexually confrontational at the same time. Ceramics and sculptures are in her blood, and it's cool when they are produced in this graffitied, cartoony way—following in the enduring tradition of artists like Arneson and Frey. This exuberant painting offers us all those appealing features.

Laure Prouvost presented by Lisson Gallery



Laure Prouvost, IDEALLY HERE THE FLOOR WOULD OPEN TO SOME WILD DRY GRASS, 2018. Acrylic and varnish on board, 30 x 40 x 2 cm. 11 3/4 x 15 3/4 x 3/4 in. EUR 12,000. Courtesy of Lisson Gallery

Prouvost's Art is all about the confusion of being stuck in the midst of misunderstanding and mistranslating ideas and concepts through verbal language. Over the past decades the artist has built up an extensive vocabulary of "relics" - her word for objects that form part of a larger story. She ascribes specific meanings to many objects, and has even published a dictionary of her most-used concepts, all as a poetic way of showing how language can act as a catalyst for our other senses. This conceptual work is part of an ongoing series wherein Prouvost calls on the viewer to investigate the space between what is vs. what is desired. We each conjure our own personal observation of the words represented here, making our own mental artwork. And I love that she included the words "wild" and "dry," as if your typical yard-confined green bladed grass would not be enough of a thought experiment.

David Robilliard presented by Ortuzar Projects



David Robilliard, We Can All Dance and Sing and Play..., 1984.
Watercolor on paper, 23 1/4 x 16 1/2 inches (59 x 41.9 cm). \$10,000.
Image courtesy Ortuzar Projects

Robilliard was unique as a poet and artist – funny, ironic sad, irreverent- a pre-cursor of and hugely influential on the next generation the British YBAs. The poetry of this piece is particularly relevant for where we are today.

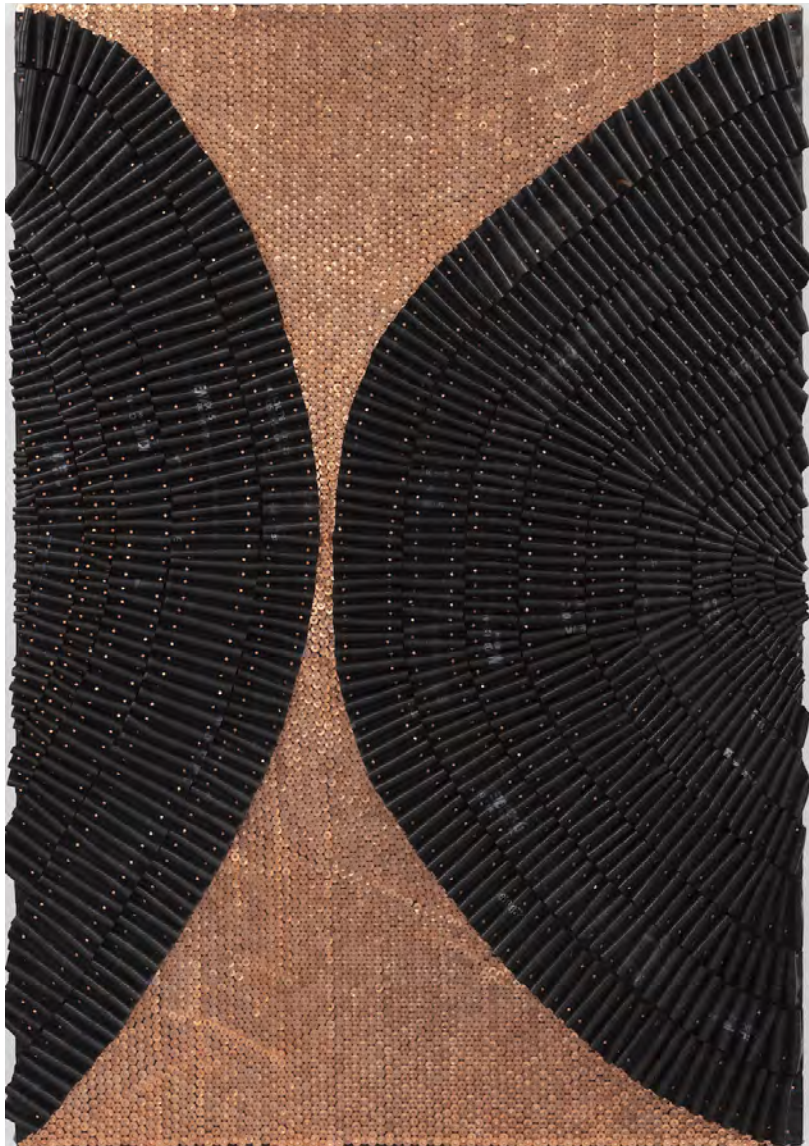
Brian Rochefort presented by Massimo De Carlo



Brian Rochefort, HotSpot, 2020, Ex. Ceramic, glaze and glass fragments. 58.4 × 58.4 × 53.3 cm / 23 × 23 × 21 inches. Courtesy of Massimo De Carlo

We admire Rochefort for the complexity of the technique and materials he used to create this object. There is great tactility his work and he utilizes color masterfully. Inspired by volcanic eruptions, Brian uses unfired clay objects that are broken apart, and then builds them up with more material, firing between each layer of glaze to produce masses or craters that overflow with presence and character.

Alyson Shotz presented by Derek Eller Gallery



Alyson Shotz, *Penumbra*, 2020.
Recycled rubber bicycle inner tubes,
copper nails, copper washers,
wood, 48 x 33 x 2 inches.
\$25,000.00. Courtesy of Derek Eller
Gallery

I've always been drawn to her incredible sense of how materials create light and space. They can be massive and still exude airiness and reflectivity. They are wonderfully engineered but not afraid to be beautiful. This work, to me, typifies how she can still create sculpture in a two-dimensional space.

Karl Wirsum presented by Derek Eller Gallery



Karl Wirsum, *Untitled*, c. 1970s,
Graphite, ink, and color pencil on
paper, 24 x 18 inches. \$16,000.00.
Presented by Derek Eller Gallery

Coming from Detroit, I've long been a fan of the Chicago Art scene, in particular The Monster Roster, The Hairy Who, and The Chicago Imagists. Along with H.C. Westermann, Nancy Spero, Jim Nutt, Gladys Nilsson, Christina Ramberg, Roger Brown, and others, Wirsum developed a vibrant and vulgar approach to art making. Acidic color choices, thick black outlines, jazzy psychedelic patterns, and an adolescent sense of humor pervade the work that often verges on the grotesque or cartoonish.

Haegue Yang presented by dépendence



Haegue Yang, Non-Folding – Animauxque Tipping #48, 2013. Spray paint, paper, framed. 27.6 x 27.56 in; (70 x 70 cm). Courtesy of dépendence

I first saw her work at Documenta in 2012, a huge installation of suspended Venetian blind sculptures that were on timers, opening and closing at intervals. It hit so many buttons-- minimalism, kinetic art, installation, conceptual art. Her eye-popping installations are uniquely able to project larger themes about our challenges as humans while cleverly referencing art history. Her works on paper are sensual and ethereal. In this work, Yang places an origami "creature" atop a sheet of paper, and then spray paints the paper surrounding it, leaving a ghostlike trail of the creature's "outburst" across the page. It conjures a perhaps fuzzy memory of what has been, continuing her investigation of utilizing objects in manners atypical to how they are usually perceived.

About the APAA

The **Association of Professional Art Advisors (APAA)** <<https://www.artadvisors.org/>> is a non-profit membership organization of the world's leading art advisors, curators and corporate art curators. With more than 170 independent art advisors from 31 cities the APAA's membership of well-established professionals who demonstrate the highest levels of experience, expertise and ethics in the field. Founded in 1980, the APAA is the only standard-setting organization for the practice of art advisory and is dedicated to promoting standards of connoisseurship, scholarship and ethical practice in the profession, and to increasing public awareness of the role and responsibilities of reputable art advisors.