

FRIEZE

Erin Christovale's Five Favorite Works from Frieze Viewing Room

From the 'technicolor dreamlands' of Lauren Halsey to the 'booming presence' of Jasper Marsalis's assemblages, the Hammer Museum curator reveals her top picks

IN FRIEZE NEW YORK | 18 MAY 23

MELVIN EDWARDS

Untitled, c. 1974

Watercolor and ink on paper

17.76" x 12.01" (45.1 cm x 30.5 cm)

\$20-50k

Presented by Alexander Gray Associates



Melvin Edwards, Untitled, c. 1974. Watercolor and ink on paper. 17 3/4 x 12 in (45.1 x 30.5 cm) 21 x 15 x 1 5/8 in framed (53.3 x 38.1 x 4.1 cm framed). Courtesy Alexander Gray Associates, New York; Stephen Friedman Gallery, London © 2023 Melvin Edwards / Artists Rights Society (ARS), New York

Melvin Edwards's works on paper from the 70's are a rare, visual treat. This untitled work gives insight into his ongoing Lynch Fragments series and possess a masterful duality of sensuality and violence where heavy metal dances across a delicate surface. The thrashes of red and splattering of blue evoke an abstracted American flag, harsh and unrelenting.

JENNIE C. JONES

Dense Tone, Break, 2023

Acrylic and architectural felt on canvas board

30" x 30" (76.2 cm x 76.2 cm)

\$50-100k

Presented by Alexander Gray Associates



Jennie C. Jones, Dense Tone, Break, 2023. Acrylic and architectural felt on canvas board. 30 x 30 in (76.2 x 76.2 cm). Courtesy Alexander Gray Associates, New York © 2023 Jennie C. Jones

I love the texture play on this work by Jennie C Jones. The rough edges, the exposed brushstroke, the murky tone feels like a breakout moment from her usual cleanliness on the canvas. The title, Dense Tone, Break, sounds like a note that travels from the gut of your stomach and cracks upon reaching the first breath of air.