

Frieze New York

May 1–5, 2019
Booth D3

Alexander Gray Associates



Represented Artists:

Polly Apfelbaum
Frank Bowling
Ricardo Brey
Teresa Burga
Luis Camnitzer
Melvin Edwards
Coco Fusco
Harmony Hammond
Lorraine O'Grady
Betty Parsons
Joan Semmel
Hassan Sharif
Regina Silveira
Valeska Soares
Hugh Steers
Jack Tworkov

Polly Apfelbaum

Polly Apfelbaum's (b.1955) artistic practice is distinguished by a hybridized aesthetic that fuses traditions of painting, craft, and installation. Deploying a wide variety of media—including fabric, paint, dyes, wallpaper, plasticine, and ceramics—her work has dissolved spatial, plastic, and temporal boundaries. She is best known for expansive polychromatic installations, which coalesce the radical and the beautiful, simultaneously domestic and irreverent. Her sensibility is informed by an encyclopedic knowledge of the applied arts, fine art history, and popular culture.

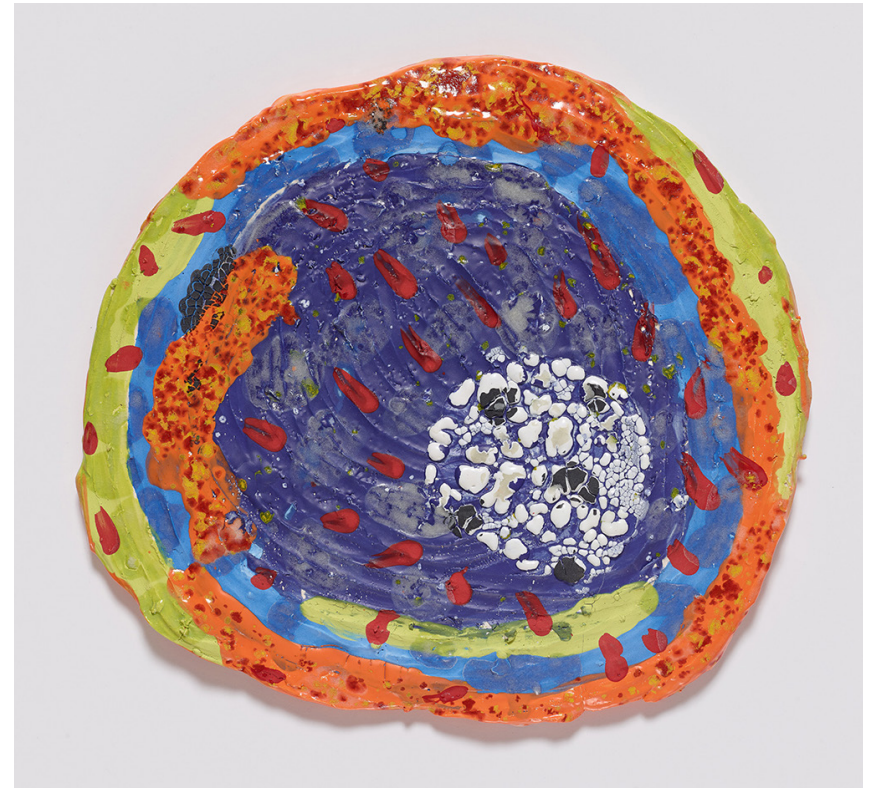
Active since the mid-1980s, Apfelbaum's practice is notable for her use of found materials associated with craft traditions to create sculptural objects and sprawling, floor-based installations. She has referenced the aesthetics and principles of the Italian Arte Povera movement, French Supports/Surface movement, and First-Wave Feminist art, utilizing accumulation and dispersal as her preferred tools for installations.

Her material choices are often associated with craft and women's work, including dyed fabric, shredded paper, felt, and crepe paper streamers. Connecting the process and the materials is a determined injection of vibrant and improvisational color, reflecting her passion for Twentieth Century design and painting. With awareness of how her floor-based installations draw from classic traditions of fine art, Apfelbaum defines staining and dyeing as an act of painting; cutting, a way of drawing in space; and assembling the cut pieces a sculptural practice.

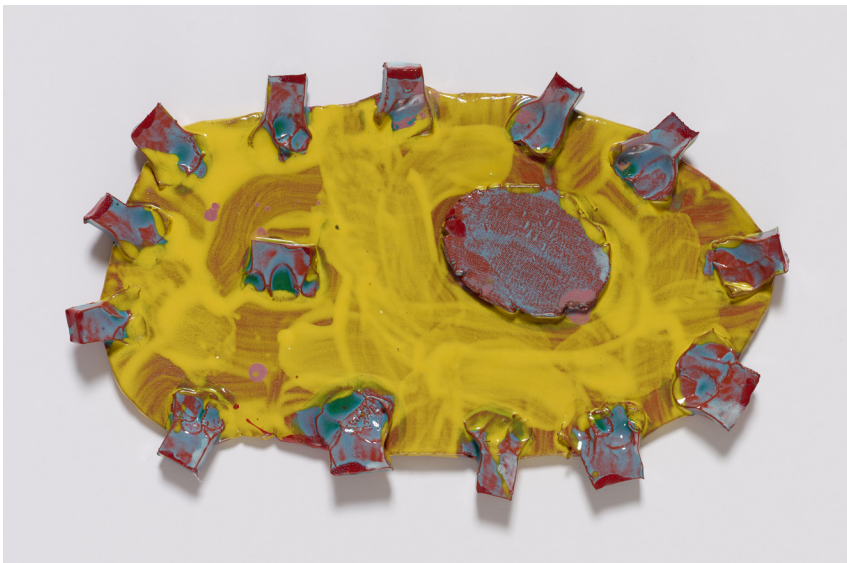
In recent years, she has expanded the site specificity of her work in order to create immersive environments that continue her interest in the cultural aspects of color and multi-sensory experience. In her ambitious architectural interventions, Apfelbaum occupies and transforms entire spaces with correlated objects including painted walls, wallpaper, ceramic wall plaques, hand-woven rugs, and intimately scaled and suspended ceramic beads.

Apfelbaum's artwork titles are vital and evocative, pointing to a wide range of influences, including: music, film, literature, and mass media; philosophy and politics; art history and architecture. It is both through these references, and through her use of recognizable craft materials that she places cultural and social content into her formal abstractions.

Polly Apfelbaum has exhibited widely since the 1980s, including recent one-person exhibitions at: Kemper Museum of Contemporary Art, Kansas City, MO (2019); Ikon Gallery, Birmingham, UK (2018); Belvedere 21, Vienna, Austria (2018); Otis College of Art and Design, Los Angeles, CA (2016); Bepart, Waregem, Belgium (2015); Worcester Art Museum, Worcester, MA (2014). A major mid-career survey of her work opened in 2003 at the Institute for Contemporary Art in Philadelphia, PA and traveled to Kemper Museum of Contemporary Art, Kansas City, MO, and Contemporary Arts Center, Cincinnati, OH, both in 2004. Apfelbaum's work is in the collections of The Museum of Modern Art, New York; The Whitney Museum of Art of American Art, New York; Brooklyn Museum of Art, New York; The Los Angeles County Museum of Art, Los Angeles; Albright-Knox Art Gallery, Buffalo, NY; among others.



Magnus, 2014, porcelain and glaze, 13.25h x 14.25w in (33.66h x 36.20w cm)



Isa, 2016, terracotta and glaze, 11h x 17.75w in (27.94h x 45.09w cm)



Dierdre, 2016, terracotta and glaze, 16h x 12.50w in (40.64h x 31.75w cm)

Polly Apfelbaum: *The Potential of Women*, installation view, Alexander Gray Associates (2017)



Frank Bowling

Frank Bowling OBE, RA (b. 1934) was born in British Guiana and maintains studios in London and New York. For over five decades, his distinct painting practice has been defined by an integration of autobiography and postcolonial geopolitics into abstraction.

Bowling moved to London in 1953, where he studied painting at the Royal College of Art from 1959–62. Emerging at the height of the British Pop movement, his early practice emphasized the figure while experimenting with expressive gestural applications of oil paint. In 1966, he moved to New York to immerse himself in Post-War American Art, and his practice shifted towards abstraction. As the art historian Mel Gooding remarked “for Bowling, the complexities and complications of New York art were compounded by the problematic issues of personal expression and public representation that much occupied the thoughts and discussions of his Black friends and associates in a largely segregated art world.” It was in this environment that he became a unifying force for his peers— he curated the seminal 1969 exhibition *5+1*, which featured work by Melvin Edwards, Al Loving, Jack Whitten, William T. Williams, Daniel LaRue Johnson, and himself. He was also a frequent contributor to publications, including *Arts Magazine*, where he was a contributing editor and wrote incisive texts on race and artistic production. His long friendship and intellectual sparring sessions with the renowned art historian and critic Clement Greenberg opened up further conversations about painting and politics.

Concurrent with his move towards abstraction, Bowling sought inventive ways in which to continue incorporating pictorial imagery into his work. In 1964, the artist began screen-printing personal photographs onto canvas, notably a 1953 image of his mother’s general store in Guiana, Bowling’s *Variety Store*. He would go on to create a number of these works in the following years, embedding personal narratives into the surface of his paintings. Subsequently, Bowling began his groundbreaking series of *Map Paintings* (1967–71). In these expansive, chromatic canvases, thin soaks of acrylic provide the ground for images of re-oriented continental landmasses spray-painted with stencils. As the curator Okwui Enwezor explains, “by staking a ground around the idea that abstraction need not be disunited from content, especially as it intersects cultural experience and historical subject matter, Bowling boldly experimented with diverse modes of building a painted surface.”

Since 1971, Bowling has abandoned his use of figurative imagery, and focused primarily on material and process. In place of the earlier map formations, geometry provides the foundation for his compositions. He begins with swathes of color and applies gestural drips overtop, harnessing multiple techniques to create dynamic, yet unified surfaces. In this way, he inherits and interprets the multifaceted legacy of American abstraction— both gesture and field. His palette is vibrant and diverse, fluctuating between warm saturated tones and soft pastel hues, muddled textures and sometimes shimmering surfaces.



Dawngallop, 2015, acrylic on collaged canvas, 107.2h x 73.31w in (272.30h x 186.20w cm)

Ricardo Brey

Ricardo Brey was born in Havana, Cuba in 1955 and has lived and worked in Ghent, Belgium since 1990. From the late 1970s onward, Brey's practice, which spans drawing, sculpture, and installation, has focused on his research into the origins of humanity and humankind's place in the world.

A child during the Cuban Revolution, Brey was educated at the Escuela de Artes Plásticas San Alejandro (1970–1974) and the Escuela Nacional de Arte in Havana (1974–1978), at the time the best art school in Cuba. After graduating, he joined a dynamic artistic scene in Havana that included Cuban and international artists who were committed to advancing artistic practice in Cuba. Brey worked briefly as an illustrator and graphic designer before exhibiting in the landmark 1981 group show *Volumen I* at the Centro de Arte Internacional in Havana.

Volumen I brought Brey widespread critical attention and ultimately provided him with the opportunity to travel and exhibit internationally. As the 1980s progressed, he continued to refine his interest in history and myth. Mining both the legacies of colonialism in Latin America and Afro-Cuban traditions, Brey produced a rich body of work that ranged from faux historical documents drafted by explorers and naturalists to Santería-influenced sculptures and installations. In 1992, at the invitation of the Belgian curator Jan Hoet, he participated in *Documenta IX*—the first Cuban artist to do so. Brey's installation for Documenta consisted of a series of objects, including old Venetian blinds, mattresses, panes of glass, and an electric fan, and represented a new stage in his artistic development. Moving away from the handmade Afro-Cuban objects that typified his late 1980s work, Brey began to create his own hybrid transcultural myths through the juxtaposition of disparate readymades.

During the 1990s, Ricardo Brey continued to refine this approach to sculpture and installation, harnessing the associative potential of objects to suggest a narrative. For example, Brey used tires to construct installations that serve as meditations on transience and exile—the tires' forms referencing the tire rafts built by Cuban refugees to cross the Florida Strait. Since 2000, Brey has experimented with vitrine installations, producing works like *Universe* (2002–2003), consisting of 1,004 drawings illustrating an "entire" universe—including every bird, fish, insect, and plant—its ongoing supplement *Annex*, and *Every life is a fire* (2009–2015), a series of intricate boxes that unfold to reveal books, drawings, sculptures, and performative proposals. These recent works, like Brey's earlier fantastical historical documents, reveal the artist's decades-long inquiry into how humans understand and categorize reality and themselves. As Brey states, "What fascinates me is the origin of the human race, our culture and our society. It is from the relationship between different life forms and between the communities of earlier and today that we can deduce the state of the present world. We can learn from our evolutionary past and thus consider our current condition critically. From a global approach man can emphasize the underlying connection between everything around us."



Joy, 2018, mixed media, 14.17h x 25.2w x 31.5d in (36h x 64w x 80d cm)

Melvin Edwards

Melvin Edwards (b.1937) is a pioneer in the history of contemporary African-American art and sculpture. Born in Houston, Texas, he began his artistic career at the University of Southern California, where he met and was mentored by Hungarian painter Francis de Erdely. In 1965 the Santa Barbara Museum of Art organized Edwards' first solo exhibition, which launched his professional career. He moved to New York City in 1967, where shortly after his arrival, his work was exhibited at the then newly created Studio Museum, and in 1970 became the first African-American sculptor to have works presented in a solo exhibition at the Whitney Museum.

Edwards' work reflects his engagement with the history of race, labor, violence, as well as with themes of African Diaspora. Making welding his preferred medium, his compositions are studies in abstraction and minimalism. Edwards creates sculptures by welding metal objects such as tools, knives, hooks, and machine parts, to construct objects distinguished by formal simplicity and powerful materiality. He is best known for his sculptural series *Lynch Fragments*, which spans three periods: the early 1960s, when he responded to racial violence in the United States; the early 1970s, when his activism concerning the Vietnam War motivated him to return to the series; and from 1978 to the present, as he continues to explore a variety of themes. Edwards has felt deeply connected to Africa and the African Diaspora since the 1970s, when he and his late wife, poet Jayne Cortez, began visiting the continent. He taught metal-welding in several countries, establishing workshops and mentoring a younger generation of African welders.

Melvin Edwards' work has been widely exhibited nationally and internationally, including the one-person exhibitions *Melvin Edwards* at Auroras, São Paulo (2019); *Melvin Edwards: Lynch Fragments* at the Museu de Arte de São Paulo (São Paulo, 2018), *Melvin Edwards: Five Decades* at the Columbus Museum of Art (2016) and the Nasher Sculpture Center (2015); *Melvin Edwards Sculpture: A Thirty-Year Retrospective 1963 – 1993*, an itinerant retrospective at the Nueberger Museum of Art (1993), The Art Museum of Florida and the Hood Museum of Art (1994); Walker Art Center (Minneapolis, 1968). His work has recently been included in the exhibitions 11th Mercosul Biennial, (Porto Alegre, 2018); *Soul of a Nation: Art in the Age of Black Power*, Tate Modern (London, 2017); *All the World's Futures*, The Venice Biennale (Venice, 2015); *African-American Artists and Abstraction*, National Museum of Fine Arts (Havana 2014); *Now Dig This! Art and Black Los Angeles, 1960-1980*, MoMA PS1 (New York, 2012); among others. Edwards' work is represented in the collections of the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the Los Angeles County Museum of Art, CA; the Museum of Fine Arts, Houston, TX; The Studio Museum in Harlem, New York; Brooklyn Museum of Art, New York; Albright-Knox Art Gallery, Buffalo, NY; Alford Collection of Contemporary Art at Rollins College, Cornell Fine Arts Museum, Winter Park, FL; Pennsylvania Academy of the Fine Arts, Philadelphia, PA; San Francisco Museum of Modern Art, CA; and the Whitney Museum of American Art, New York; among others.



Keora, 1997-99, welded steel, 11.5h x 6.5w x 8.88d in (29.21h x 16.51w x 22.54d cm)



Miliki, 1987, welded steel, 13h x 9w x 8d in (33.02h x 22.86w x 20.32d cm)



Festac 77 Lagos Reunion, 1985, welded steel, 8.3h x 7.5w x 11.8d in (21.08h x 19.05w x 29.97d cm)

Coco Fusco

Coco Fusco (b.1960), interdisciplinary artist and writer, explores the politics of gender, race, war, and identity through multi-media productions incorporating large-scale projections, closed-circuit television, web-based live streaming performances with audience interaction, as well as performances at cultural events that actively engage with the audience.

Coco Fusco's work was recently exhibited in *All the World's Futures* at the 56th Venice Biennale, Italy, curated by Okwui Enwezor (2015), and at the Göteborg International Biennial for Contemporary Art, Sweden, curated by Elvira Dyangani Ose (2015). Fusco's performances and videos have been included in the 8th Mercosul Biennial, Porto Alegre, Brazil (2010); two Whitney Biennials, New York (2008 and 1993); VideoBrasil, São Paulo (2005); Performa 05, New York (2005); Shanghai Biennale, China (2004); Johannesburg Biennial, South Africa (1997); London International Theatre Festival, United Kingdom (1995); and Sydney Biennale, Australia (1992); among others. Her work has recently been featured at the Walker Art Center, Minneapolis, MN (2014); Centre Pompidou, Paris (2014); New Museum of Contemporary Art, New York (2013); Contemporary Arts Museum Houston, TX (2012); Museo Nacional Centro de Arte Reina Sofía, Madrid (2012); Tate Liverpool, United Kingdom (2010); among others.

Fusco is the author of *English is Broken Here: Notes on Cultural Fusion in the Americas* (1995), *The Bodies that Were Not Ours and Other Writings* (2001), and *A Field Guide for Female Interrogators* (2008). She is the editor of *Corpus Delecti: Performance Art of the Americas* (1999) and *Only Skin Deep: Changing Visions of the American Self* (2003). Her most recent book is *Dangerous Moves: Performance and Politics in Cuba*, supported by Absolut Art Award for Art Writing and released by Tate Publishing (2015). She has won numerous awards, including: Herb Alpert Award in the Arts (2003); USA Berman Bloch Fellow (2012); Guggenheim Fellowship (2013); Absolut Art Award for Art Writing (2013); a Cintas Foundation Visual Arts Fellowship (2014–2015) and the 2016 Greenfield Prize. Since 1988, she has performed, lectured, exhibited, and curated around the world.



The Undiscovered Amerindians Tour (Gary Garrels visits the Amerindians in Minneapolis), 1992–1994/2019, platinum hybrid print, 12.88h x 18.88w in (32.70h x 47.94w cm)



The Undiscovered Amerindians Tour (The Guatinauis strike a pose), 1992–1994/2019, platinum hybrid print, 12.88h x 18.88w in (32.70h x 47.94w cm)



The Undiscovered Amerindians Tour, 1992–1994/2019, detail

Harmony Hammond

Harmony Hammond (b.1944) was a leading figure in the development of the feminist art movement in New York in the early 1970s. She attended the University of Minnesota from 1963–67, before moving to New York in 1969. She was a co-founder of A.I.R., the first women's cooperative art gallery in New York (1972) and *Heresies: A Feminist Publication on Art & Politics* (1976). Since 1984, Hammond has lived and worked in northern New Mexico, teaching at the University of Arizona, Tucson from 1989–2006. Hammond's earliest feminist work combined gender politics with post-minimal concerns of materials and process, frequently occupying a space between painting and sculpture.

For years, she worked with found and repurposed materials and objects such as rags, straw, latex rubber, hair, linoleum, roofing tin, and burnt wood as well as buckets, gutters and water troughs as a means to introduce content into the world of abstraction. Hammond's near-monochrome paintings of the last decade, including *Chenille #1* (2016–17), participate in the narrative of modernist abstraction at the same time as they insist on an oppositional discourse of feminist and queer content. Their focus on materiality and the indexical, suggesting topographies of body and place, derives from and remains in conversation with, her feminist work of the 1970s. A second ongoing series of overtly political work in various media ranging from bronze sculpture to digital prints, deals with issues of intolerance, censorship and self-censorship.

A survey of Hammond's work is currently on view at The Aldrich Museum of Contemporary Art, CT. Hammond's work has been exhibited nationally and internationally in venues such as Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria (2016); Museum Brandhorst, Munich, Germany (2015); RedLine Art Space, Denver, CO (2014); MoMA PS1, New York (2008); Vancouver Art Gallery, Canada (2008); Neue Galerie, Graz, Austria (2007); Museum of Contemporary Art, Los Angeles, CA (2007); SITE Santa Fe, NM (2002); Hammer Museum, Los Angeles, CA (1996); Brooklyn Museum, New York (1985); New Museum, New York (1982), Downtown Whitney Museum, New York (1978), Walker Art Center in Minneapolis, MN (1968); among others. Her work is in the permanent collections of the Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Walker Art Center, Minneapolis, MN; Brooklyn Museum, NY; Art Institute of Chicago, IL; Phoenix Art Museum, AZ; New Mexico Museum of Art, Santa Fe; and the Wadsworth Atheneum, Hartford, CT, among others. She has received fellowships from the John Simon Guggenheim, Joan Mitchell, Pollock-Krasner, Esther and Adolph Gottlieb and Art Matters Foundations, the New York State Council on the Arts, and the National Endowment for the Arts, among others. Hammond's book, *Wrappings: Essays on Feminism, Art and the Martial Arts*, (TSL Press, 1984) is considered a seminal publication on 1970's Feminist art. Her groundbreaking book *Lesbian Art in America: A Contemporary History* (Rizzoli, 2000) received a Lambda Literary Award, and remains the primary text on the subject. In 2013, Hammond was honored with The College Art Association Distinguished Feminist Award. She received both the College Art Association's Women's Caucus for Art Lifetime Achievement Award and Anonymous was a Woman Award in 2014. In 2016, the Getty Research Institute acquired Hammond's archive.



Silencia, 2016, oil and mixed media on canvas, 80h x 51w x 2.5d in (203.20h x 129.54w x 6.35d cm)



Grommotype #25, 2017, monotype on grommets Twinrocker paper, 13h x 10.5w in (33.02h x 26.67w cm)



Grommotype #6, 2017, monotype on grommets Twinrocker paper, 13h x 10.50w in (33.02h x 26.67w cm)

Betty Parsons

Betty Parsons (b.1900, New York, NY – d.1982, Southold, NY) was an abstract painter and sculptor who is best known as a dealer of mid-century art. Throughout her storied career as a gallerist, she maintained a rigorous artistic practice, painting during weekends in her Long Island studio. Parsons' eye for innovative talent stemmed from her own training as an artist and guided her commitment to new and emerging artists of her time, impacting the canon of twentieth-century art in the United States.

Parsons was drawn to art at an early age when in 1913 she attended the Armory Show in New York City. As she came of age, she became dissatisfied with the traditional models of education and limited occupations for women at the time. In 1935, she had her first solo exhibition of paintings at Midtown Galleries, New York, and following this show, she was offered a job installing works and selling paintings on commission, sparking her curatorial interest and developing her professional identity as an art dealer. In 1946, Parsons opened her eponymous gallery in New York, and after the closure of Peggy Guggenheim's Art of This Century Gallery in 1947, she inherited Guggenheim's roster of artists, including Barnett Newman, Mark Rothko, Jackson Pollock, and Clyfford Still. While her gallery's legacy is closely tied to these leading figures, Parsons also championed a diverse program of artists, showcasing work by women, gays, and artists of color, reflecting her liberal and inclusive values, and eclectic tastes.

While operating her gallery, Parsons continued to make art. Following her formal training as a sculptor and landscape watercolorist, Parsons made a stylistic departure in 1947 when she began to work abstractly to capture what she called "sheer energy" and "the new spirit." From the late 1940s onward, her paintings conveyed her passion for spontaneity and creative play through impulsive gestural brushstrokes and organic forms. She utilized thin layers of vibrant paint, often allowing the surface of the canvas to remain visible. Parsons had a long interest in ancient and ethnographic arts, as well as mystical and non-Western spiritual practices, including meditation. Through these interests, she chose to set aside the rigid theoretical framework of contemporary abstraction, allowing instead for expressive improvisation in her paintings.

Throughout her life, Parsons traveled widely in pursuit of new influences, taking frequent trips to Mexico, France, Italy, Africa, and Japan. She meticulously recorded her travels in her journals as watercolors and sketches, and often drew on a sense of place in her work. In the 1960s, Parsons would increase her time in Long Island, having built a painting studio designed by the sculptor Tony Smith, perched above the Long Island Sound. Her weekends would be consumed by observing nature, and her painting became increasingly saturated with color. In addition to painting, in the late 1970s she returned to sculpture, making polychrome assemblages of discarded wood and driftwood she would collect on the beach. Parsons died in 1982, a year after closing her 57th Street gallery, leaving a multi-faceted legacy as a woman, and an artist, of the twentieth century.



Blue Field, 1957, acrylic on canvas, 32h x 42w in (81.28h x 106.68w cm)

Joan Semmel

Joan Semmel (b.1932) has centered her painting practice around issues of the body, from desire to aging, as well as those of identity and cultural imprinting. She studied at the Cooper Union, Pratt Institute, and the Art Student's League of New York. In the 1960s, Semmel began her painting career in Spain and South America, where she experimented with abstraction. Returning to New York in the early 1970s, she turned toward figurative paintings, constructing compositions in response to pornography, popular culture, and concerns around representation. Her practice traces the transformation that women's sexuality has seen in the last century, and emphasizes the possibility for female autonomy through the body.

In the 1970s, Semmel began her exploration of female sexuality with the *Sex Paintings* and *Erotic Series*, large scale images of sexual encounters. In these works, Semmel employs expressive color and loose, gestural brush strokes to depict couples entwined in various intimate positions. Produced in a cultural landscape shaped by Second-wave Feminism, the two series celebrate female sexuality, heralding a feminist approach to painting and representation. Building on these paintings, in 1974, Semmel embraced a more realistic style, and began to use her own body as her subject, shifting the perspective from that of an observer to a more personal point of view. Using a camera to frame her body, she created images notable for their formal complexity. In the 1980s, Semmel built on this complexity, painting dynamic scenes that featured her camera and body doubled and refracted via mirrors.

Since the late 1980s, Semmel has meditated on the aging female physique. Recent paintings continue the artist's exploration of self-portraiture and female identity, representing the artist's body doubled, fragmented, and in-motion. Dissolving the space between artist and model, viewer and subject, the paintings are notable for their celebration of color and flesh. Semmel applies saturated abstract colors in a variety of styles, merging figure and ground. Approaching her own form as a site of self-expression, in these works she challenges the objectification and fetishization of women's bodies by redefining the female nude through radical imagery that celebrates the aging process—refuting centuries of art historical idealization.

Rendered in highly saturated tones, Semmel's recent paintings mark a return to her palette of the early 1970s, which comprised vivid color in the rendering of paired bodies in sexual play. Later in that decade, she began employing her own body—alone or with a partner—in compositions that introduced her work into the tradition of self-portraiture, which has remained a steady theme throughout her career in the four decades since. Long associated with the representation of female sexuality, Semmel positions these latest paintings in direct relation to her well-known works of the 1970s and 80s, but with a very specific inflection. At this later stage in life, she says, "You're still dealing with sexuality but it's not about seduction... The colors are the seduction here."



White Foot, 2018, oil on canvas, 72h x 60w in (182.88h x 152.40w cm)

Valeska Soares

Valeska Soares (b.1957) was born in Belo Horizonte, Brazil, and from a young age, she was exposed to references from a variety of cultural milieus, including poetry, literature, film, psychology, and mythology. She studied architecture at Universidade Santa Úrsula, Rio de Janeiro; this training reinforced an interest in site specificity, with artworks that consider both contextual history and spatial constructs. The Brazilian art scene in the late-1980s and early 1990s catalyzed Soares' artistic career in Rio de Janeiro and São Paulo, and in 1992, she moved to Brooklyn, NY, continuing her artistic education and career. From New York, throughout the 1990s and 2000s, her work has been positioned in multiple platforms, reinforcing the globalized art world's questions of geography, cultural and national identity, discipline, and form.

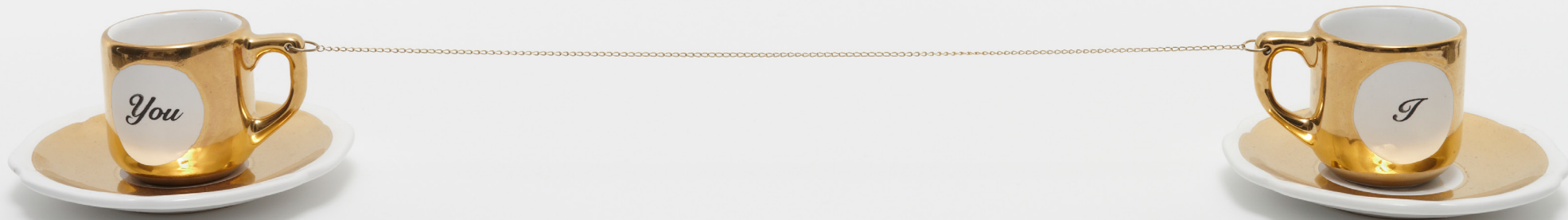
Soares' bodies of work are linked thematically, but deploy diverse strategies to address issues and concerns through materials, forms, and experiences. Utilizing tools of minimalism and conceptualism, her work embraces emotion and humanity, mining territories of love, intimacy and desire; loss and longing; memory and language. She has explored these elusive themes through a myriad of tactics, infusing objects such as mirrors, clocks, glass, books, furniture, and flora with poetics, narrative, and alchemy. The resulting artworks—painting, sculpture, installations, video, and audio experiences—morph the physical and the psychological, the body, and the mind. In Soares' refined visual language, reflective objects suggest reflective thinking, concealed images reveal unexpected mysteries, and accumulated words disintegrate linear narrative.

Desire is a central theme in Soares' practice, enticing viewer engagement by alluring all five senses. Her installations have included perfume, decaying flowers, or spirits; these works result in phenomenological experiences that shift perception and expectations. In her words, "desire is like a vanishing point: every time you go towards it, it recedes a little." Another motif in her work is the transference of personal memory and collective history; the artist frequently re-purposes second hand objects that she considers charged by "the lives and memories [of former owners], becoming for a moment in time, part of those personal narratives as each one travels from subject to subject." Canvases made of book covers convene and re-orient individual narratives; while collections of empty antique cake platters or half-filled drinking glasses suggest rituals or celebrations that have been suspended in time. Soares' art encourages the widest possible viewer experience, rejecting the idea of a singular interpretation or message.

She describes this interest in unrestricted opportunities for engagement; as "what interests me is the surprise in how each person is going to perceive the piece. And even the same person, on different days—depending on the sun and the moon, a dream they had, how they woke up—the work is never the same."



Sugar Blues XII, 2013, used Ferrero Rocher wrappers and gold chain on canvas, 42.5h x 24w in (107.95h x 61w cm)



Valeska Soares, *You and I*, 2011, ceramic and gold chain

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Through exhibitions, research, and artist representation, the Alexander Gray Associates spotlights artistic movements and artists who emerged in the mid- to late-Twentieth Century. Influential in cultural, social, and political spheres, these artists are notable for creating work that crosses geographic borders, generational contexts and artistic disciplines. Alexander Gray Associates is a member of the Art Dealers Association of America.

About Frieze New York

Frieze New York is one of the world's leading contemporary art fairs. Like Frieze London, Frieze New York is housed in a bespoke temporary structure, suffused with natural light. The Fair is located in Randall's Island Park, NY.

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