

Frieze London

October 2–6, 2019
Booth G22

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



Ricardo Brey, *La palabra (The word)*, 2018, mixed media, 19.7h x 4.72w x 26d in (50h x 12w x 66d cm)

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. 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.

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 explained, "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, muddied textures and sometimes shimmering surfaces.

Bowling's paintings have been the subject of numerous solo exhibitions, including a retrospective, *Frank Bowling*, at Tate Britain, London, UK (2019); *Mappa Mundi*, curated by Okwui Enwezor, Haus der Kunst, Munich, Germany (2017), traveled to Irish Museum of Modern Art, Dublin, Ireland (2018) and Sharjah Art Foundation, United Arab Emirates (2018); *Drop, Roll, Slide, Drip... Frank Bowling's Poured Paintings 1973–8*, Tate Britain, London, United Kingdom (2012); *Frank Bowling Works on Paper*, Royal Academy of Arts, London (2011); Serpentine Gallery, London (1986); *Frank Bowling Retrospective*, Newcastle up Tyne Polytechnic Art Gallery, United Kingdom (1978); and the Whitney Museum of American Art, New York (1971).



Swimmer III, 2017, acrylic and mixed media on collaged canvas, 39.37h x 26.38w in (100h x 67w cm)



The night, the clouds and the darkness, 2016, mixed media on paper, 63h x 47.24w in (160h x 120w 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 legacies of colonialism in Latin America, as well as 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.

During the 1990s, Ricardo Brey continued to refine this approach to sculpture and installation, harnessing the associative potential of objects to suggest a narrative. 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). These recent works 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.”

This year, Brey's work will be on view in the solo-exhibition *Adrift* at Gerhard-Marcks-Haus, Bremen, Germany, which traveled from the De Domijnen Museum, Sittard, Netherlands (2019); and the group show *Les Abeilles de l'Invisible* at MAC's - Musée des Arts Contemporains, Le Grand-Hornu, Boussu, Belgium.

Brey's work has been the subject of numerous solo exhibitions, including *Fuel to the Fire* at the Museum van Hedendaagse Kunst Antwerpen (M HKA), Antwerp, Belgium (2015); *BREY* at the Museo Nacional de Bellas Artes de La Habana, Havana, Cuba (2014); *Universe* at the Stedelijk Museum voor Actuele Kunst (SMAK), Ghent, Belgium (2006–2007); and *Ricardo Brey, Hanging around* at GEM, Museum of Contemporary Art, The Hague, the Netherlands (2004). He has also participated in innumerable group shows, including the 56th Venice Biennale, *All the World's Futures* (2015); *Artesur, Collective Fictions* at the Palais de Tokyo, Paris, France (2013); *Trattenendosi* at the 48th Venice Biennale, Italy (1999); and *Documenta IX* in Kassel, Germany (1992), among others.

Teresa Burga

A pioneer in the development of Latin American Conceptualism, since the 1960s Teresa Burga has made works that encompass drawing, painting, sculpture, and conceptual structures that support the display of analytical data and experimental methodologies.

Born in Iquitos, Peru and currently based in Lima, Burga studied at the School of Art Catholic University of Peru in Lima and contributed significantly to the Peruvian avant-garde art scene at the time. In 1966, along with other forward-thinking artists in Lima, Burga formed part of the group Arte Nuevo, a collective of artists interested in advancing genres of Pop, Minimalism, Op Art, and happenings in Peru.

After earning her MFA at the School of the Art Institute of Chicago, Burga returned to Peru in 1970. Embracing formal experimentation, she produced works that questioned traditional concepts of artistic authorship and labor. At the same time, responding to the socio-political realities of Peru, Burga created series that addressed how standardized, regulated, and bureaucratic systems function as apparatuses for control and oppression. Ultimately, Burga settled into a career as an administrator in Peru's General Customs Office, and for three decades designed solutions to enhance administrative efficiency in the agency's digital information systems.

In recent drawings, Burga examines cultural customs and scenes of contemporary life. In her *Acqua Alta* series, deeply saturated drawings of Venetian Carnival costumes highlight a close engagement with color, pattern, and play. A solitary female figure anchors the composition of *Untitled (Acqua Alta V)*, donning a floor-length ball gown, a decorative hat, and a handheld fan. Layers of blue denote the various ornate folds of the ball gown, and vertical stripes of warm color in the composition's background contrast with the deep tones of the costume attire. Indentation marks from ball-point pens and felt-tip markers contribute to the textural quality of the work, and patches of white-out distinguish the bottom portion of the drawing from the rest of the composition where she inscribes the dates and time spent on each work—tracking her hours as if clocking in and out of a job.

Burga's work has been the subject of numerous solo exhibitions, including *Aleatory Structures* at Migros Museum, Zurich, Switzerland (2018), which traveled to the Kestner Gesellschaft, Hannover, Germany (2019); *Teresa Burga: An Artist or a Computer?*, at the Stedelijk Museum voor Actuele Kunst (SMAK), Ghent, Belgium (2018); *Mano Mal Dibujada*, Sculpture Center, New York, NY (2017); *Estructuras de aire*, MALBA, Buenos Aires, Argentina (2015). She has also participated in many group shows, including *Radical Women: Latin American Art, 1960–1985*, Hammer Museum, Los Angeles, CA (2017), which traveled to the Brooklyn Museum, New York, NY (2018) and Pinacoteca do Estado de São Paulo, Brazil (2018); *Memories of Underdevelopment: Art and the Decolonial Turn in Latin America*, Museo Jumex, Mexico City (2018) and Museum of Contemporary Art San Diego, CA (2018); the 56th Venice Biennale, *All the World's Futures*, curated by Okwui Enwezor (2015); *The New Contemporary*, Art Institute of Chicago, IL (2015); *The World Goes Pop*, Tate Modern, London, UK (2015); and the 12th Istanbul Biennial, Turkey (2011).



Untitled (Acqua Alta V), 2019, mixed media on collaged paper, 16.5h x 11.5w in (41.91h x 29.21w cm)



Flor, 1987, ink on paper, 19.63h x 14.88w in (49.85h x 37.78w cm)

Luis Camnitzer

Luis Camnitzer (b.1937) is a German-born Uruguayan artist and writer who moved to New York in 1964. He was at the vanguard of 1960s Conceptualism, working primarily in printmaking, sculpture, and installations. Camnitzer's artwork explores subjects such as repression under systems of power, pedagogical norms, and the deconstruction of familiar frameworks. His humorous, biting, and often politically charged use of language as an art medium has distinguished his practice for over four decades.

In 1964 he co-founded The New York Graphic Workshop, along with fellow artists, Argentine Liliana Porter and Venezuelan José Guillermo Castillo (1941–1999). For six years until the end of the workshop in 1970, they examined the conceptual meaning behind printmaking, and sought to test and expand the definition of the medium. As his interest in language unfolded, so did his aim to identify socio-political problems through his art. Camnitzer responded in great part to the growing wave of Latin American military regimes taking root in the late '60s, but his work also points to the dynamic political landscape of his adopted country, the United States.

In the early 1970s, Luis Camnitzer focused his interest on making objects, a shift marked by the significant and unique *Object Boxes* (1973-78). The wooden boxes with glass fronts and backs bear brass plates low on their faces, engraved with a title in English or Spanish, and contain additional elements. Continuing in Camnitzer's tradition of overtly linking image and word, the *Object Boxes* allow the viewer to assume and identify a relationship between the coupled elements and text. However, the works exist neither as definitions nor illustrations, as the text on each box predates its contents. Ultimately, the relationship between language and object remains a spontaneous construct, a narrative assembled by the viewer. In many ways, these boxes anticipate one of Camnitzer's most important works, the *Uruguayan Torture Series* (1983–84). Though Camnitzer never left New York, his practice remains intrinsically connected to his homeland and the whole of Latin America. This consistent dedication cements his place as a key figure in shaping debates around ideas of post-Colonialism, Conceptualism, and pedagogy.

Camnitzer's work has been shown at important institutions since the 1960s, including a large-scale retrospective at Museo Nacional Centro de Arte Reina Sofía (2018), one-person exhibitions at El Museo de la Memoria y los Derechos Humanos, Santiago, Chile (2013); Kemper Art Museum, St. Louis, MO (2011); El Museo del Barrio, New York (1995); Museo Carrillo Gil, Mexico City (1993); and List Visual Arts Center at M.I.T., Cambridge, MA (1991). Retrospectives of his work have been presented at Lehman College Art Gallery in the Bronx, New York (1991); Kunsthalle Kiel, Germany (2003); Daros Museum in Zurich, Switzerland, El Museo del Barrio, New York; Museo de Arte Moderno de Medellín, Bogota, Colombia (2010–13). Camnitzer's work is in the permanent collections of Museum of Modern Art, New York; Metropolitan Museum of Art, New York; Whitney Museum of American Art, New York; Solomon R. Guggenheim Museum, New York; Museo Nacional Centro de Arte Reina Sofía, Madrid; Museum of Fine Arts, Houston, TX; Tate, London; Museo de Arte Latinoamericano de Buenos Aires, Argentina; and Daros Latinamerica Collection, Zurich; among others.



The Superstition of Reality, 1980, mixed media, 13.8h x 10w x 2d in (35.05h x 25.40w x 5.08d cm)



Esto no es una pipa, 1974, mixed media, 13.5h x 9.88w x 2d in (34.29h x 25.08w x 5.08d 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 (USC), Los Angeles, CA, where he met and was mentored by the Hungarian painter Francis de Erdely. In 1965, the Santa Barbara Museum of Art, CA organized his first solo exhibition, which launched his professional career. Edwards moved to New York City in 1967, shortly after his arrival, his work was exhibited at The Studio Museum in Harlem; in 1970, he became the first African American sculptor to have a solo exhibition at the Whitney Museum of American Art.

Edwards' practice reflects his engagement with the history of race, labor, and violence, as well as with themes of the African Diaspora. Making welding his preferred medium, his sculptures are studies in abstraction and minimalism. Ranging from colorful painted sculptures that expand on the modernist vocabulary of artists like Alexander Calder to barbed wire installations to tangled amalgamations of agricultural and industrial elements, his work is distinguished by its formal simplicity and powerful materiality.

Edwards remains best known for his series of *Lynch Fragments*, welded combinations of disparate objects that invite competing narratives of creation and oppression. This body of work spans three periods: the early 1960s, when the artist 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, including his personal connection to Africa. Edwards has felt deeply connected to Africa since the 1970s, when he and his late wife, the poet Jayne Cortez, first traveled there. Since his first trip to the continent, he has taught welding in different African countries, helping establish workshops and mentoring younger generations of artists.

Melvin Edwards' work has been widely exhibited nationally and internationally. In 1993, the Neuberger Museum of Art in Purchase, NY organized *Melvin Edwards Sculpture: A Thirty-Year Retrospective 1963–1993*. In 2015, the Nasher Sculpture Center in Dallas, TX organized a second retrospective, *Melvin Edwards: Five Decades*, featuring work from the early 1960s to the present. This retrospective traveled to the Zimmerli Museum of Art, Rutgers University, NJ and to the Columbus Museum of Art, OH. In 2017, Brown University in Providence, RI presented the solo exhibition, *Melvin Edwards: Festivals, Funerals, and New Life*. In 2018, an exhibition of the artist's sculptures, *Melvin Edwards: Lynch Fragments*, was held at the Museu de Arte de São Paulo in Brazil. In 2019, the Baltimore Museum of Art organized the exhibition *Melvin Edwards: The Architecture of Being*, which will travel to the Ogden Museum of Southern Art, New Orleans, LA and the University of Southern California (USC) Fisher Museum of Art, Los Angeles, CA. Edwards' work has been featured in innumerable group exhibitions, including *Soul of a Nation: Art in the Age of Black Power*, Tate Modern, London, United Kingdom (2017), traveled to Crystal Bridges Museum of American, Bentonville, AK (2018), Brooklyn Museum, NY (2018), and currently on view at The Broad, Los Angeles (2019).



Beyond Cabo Verde, 2006, welded steel, 19.75h x 19.75w x 6.75d in (50.16h x 50.16w x 17.14d cm)



Long, 2016, welded steel, 11.5h x 11.5w x 5d in (29.21h x 29.21w x 12.70d cm)



Untitled, 2016, pigmented cotton on pigmented abaca, 60h x 40w in (152.40h x 101.60w cm)



Chenille #3, 2016-2017, oil and mixed media on canvas, 88.50h x 62.50w in (224.79h x 158.75w cm)

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 #3* (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 exhibition of Hammond's work is currently on view at The Aldrich Museum of Contemporary Art, Ridgefield, 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 Art Institute of Chicago, IL; Brooklyn Museum, NY; Metropolitan Museum of Art, New York; Museum of Modern Art, New York; New Mexico Museum of Art, Santa Fe; Phoenix Art Museum, AZ; Wadsworth Atheneum, Hartford, CT; and Walker Art Center, Minneapolis, MN, 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's 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.

Lorraine O'Grady

For more than four decades, Lorraine O'Grady (b.1934) has challenged cultural conventions. Her multidisciplinary practice utilizes the diptych as a tool to critique Western society. As she argues, "With the diptych, there's no being saved, no before and after, no either/or; it's both/and, at the same time." Insisting on both/and, for O'Grady, the diptych presents a constant exchange between equals, forwarding "miscegenated thinking" by eroding hierarchical oppositions. This thinking, which seeks to confront the limitations of a culture built on exclusivity and resistance to difference, advocates for concepts like hybridity, gender fluidity, and process rather than resolution.

Born in Boston to West Indian parents, O'Grady was a talented scholar. She was educated at the Girls Latin School before studying economics and Spanish literature at Wellesley College (class of 1955). While still a student, she passed the US government's challenging Management Intern Program (MIP) exam and worked as a Research Economist at the Bureau of Labor Statistics. By the late 1960s, she was working in Chicago at a commercial translation agency while volunteering for Jesse Jackson and his organization Operation Breadbasket. However, after opening her own translation agency and fulfilling large contracts for *Playboy* and *Encyclopædia Britannica*, she decided to abandon her career as a translator.

By the early 1980s, O'Grady had become an active voice in the alternative New York art scene. A volunteer at the black avant-garde gallery Just Above Midtown, she produced work that critically reflected on race, class, and social identity. In her performance *Mlle Bourgeoise Noire* (1980–83), for example, O'Grady pioneered institutional critique, attacking the racial apartheid of the mainstream art world. Championing hybrid subject positions, in the 1990s, she addressed issues surrounding class, gender, racism, and ethnography with series like *Miscegenated Family Album* (1980/1994). Constructing what O'Grady terms a "novel in space," *Miscegenated Family Album* consists of 16 diptychs, pairing the artist's family with ancient Egyptian imagery of Nefertiti and her relations. Weaving together narratives that connect personal stories with past events, the work presents both families—one ancient and royal, one modern and descended from slaves—as products of shared forces of migration and hybridization.

O'Grady's work has been the subject of numerous one-persons exhibitions, including *From Me to Them to Me Again*, SCAD Museum of Art, GA (2018); *Family Gained*, Museum of Fine Arts (MFA), Boston, MA (2018); *Lorraine O'Grady: Initial Recognition*, Centro Andaluz de Arte Contemporáneo, Seville, Spain (2016); and *Lorraine O'Grady: When Margins Become Centers*, Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA (2015). Her work has been included in the group exhibitions, including *Soul of a Nation: Art in the Age of Black Power*, Tate Modern, London, United Kingdom (2017), traveled to Crystal Bridges Museum of American, Bentonville, AK (2018), Brooklyn Museum, NY (2018), The Broad, Los Angeles, CA (2019); de Young Museum, Fine Arts Museums of San Francisco, CA (2019); and *We Wanted a Revolution: Black Radical Women 1965–85*, Brooklyn Museum, NY (2017), traveled to California African American Museum, Los Angeles, CA (2017), Albright-Knox Art Gallery, Buffalo, NY (2018), and Institute of Contemporary Art (ICA), Boston, MA (2018).



Miscegenated Family Album (A Mother's Kiss), T: Candace and Devonia; B: Nefertiti and daughter, 1980/1994, Ciba-chrome prints, 37h x 26w in (93.98h x 66.04w cm)



Many-Ways, 1972, acrylic on canvas, 30h x 24w in (76.20h x 60.96w 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, as seen in *Many-Ways* (1972). 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 on 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 collected 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.



Untitled, 1961, gouache on paper, 7.75h x 5.5w in (19.68h x 13.97w cm)



Summer Fire, 1959, oil and acrylic on canvas, 47.25h x 41.25w in (120.02h x 104.78w 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.

A traveling retrospective of Joan Semmel's work is planned for 2021. Her paintings have been featured in exhibitions at the Stadtgalerie Saarbrücken, Germany (2018); Jewish Museum, New York (2018); Whitney Museum of American Art, New York (2016); Brooklyn Museum, New York (2016); Dallas Contemporary, TX (2016); Museum of Modern Art, New York (2014); National Portrait Gallery, Washington, DC (2014); Paula Modersohn-Becker Museum, Bremen, Germany (2013); Bronx Museum of the Arts, New York (2013); Museum of Modern Art Arnhem, The Netherlands (2009); Museum of Contemporary Art, Los Angeles (2007); National Museum of Scotland, Edinburgh (2007); and Blanton Museum of Art, Austin, TX (2006); among others. Semmel's paintings are part of the permanent collections of the Art Institute of Chicago, IL; Brooklyn Museum, New York; Museum of Fine Arts, Houston, TX; Institute of Contemporary Art, Boston, MA; Blanton Museum of Art, Austin, TX; Museum of Modern Art, New York; Chrysler Museum, Norfolk, VA; among others.



Four Rings, 2003, oil on canvas, 54h x 44w in (137.16h x 111.76w cm)



Doubleface (Permanent Rose/Ultramarine Blue-Phthalo Blue), 2019, oil paint and cut out on vintage oil painting, 42h x 30w x 4d in (106.68h x 76.20w x 10.16d 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, 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."

In 2018, a retrospective of Valeska Soares' work was on view at The Pinacoteca do Estado de São Paulo. She was the subject of the major mid-career survey, *Valeska Soares: Any Moment Now*, at the Santa Barbara Museum of Art, CA (2017) and the Phoenix Art Museum, AZ (2018). Previous surveys of Soares' work have been presented by the Museum de arte da Pampulha, Belo Horizonte, Brazil (2002) and the Bronx Museum for the Arts, NY (2003). Soares has participated in numerous group exhibitions, including two Venice Biennales (2011, 2005); several São Paulo Biennials (2009, 1998, 1994); the Sharjah Biennial (2009); the Taipei Biennial (2006); the Liverpool Biennial (2004); inSITE San Diego/Tijuana (2000-01); and the Havana Biennial (1991). Other solo exhibitions include the Wadsworth Atheneum Museum of Art, Hartford, CT (2017); The Jewish Museum, New York (2015); Museo de Arte Contemporáneo de Monterrey, Mexico (2003); Museo Rufino Tamayo, Mexico City (2002); Museum of Contemporary Art San Diego, La Jolla, CA (1999); Laumeier Sculpture Park and Museum, Saint Louis, MO (1996); and the New Museum of Contemporary Art, New York (1995).

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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 London

Frieze London is one of the few art fairs to focus only on contemporary art and living artists. The fair's exhibiting galleries represent some of the most exciting artists working today, from the emerging to the iconic; and a team of world-leading independent curators advise on feature sections, making possible performance-based work and ambitious presentations by emerging galleries.

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