

BLOUINARTINFO

New Section for 'Sex Work' at Frieze London 2017

October 07, 2017



Mary Beth Edelson, Double Shells ('Woman Rising' series), 1973, Oil and ink on silver gelatin print, Paper Dimensions 10x8 inches 25.4x20.3 cm; Framed Dimensions 43.2x38.1x4.4 cm (Artist & David Lewis, New York)

Frieze London is hosting a new section for 2017, "Sex Work: Feminist Art & Radical Politics," curated by Alison Gingeras. The newest addition to the fair contextualizes the age-old practice of feminist art and radical politics continued through contemporary art makings and aesthetic expressions.

The section hubs select feminist artists and radical art practitioners who happen to be women, not genderized yet but on a categorized basis. The artists featured reside on the extreme edge of feminist practices since the 1960s along with their supporting galleries including: Galerie Andrea Caratsch presenting Betty Tompkins; Richard Saltoun presenting Renate Bertlmann; Salon 94 presenting Marilyn Minter; Blum & Poe presenting Penny Slinger; and Hubert Winter presenting Birgit Jürgenssen.

"Sex Work," as Gingeras puts across, will "pay homage to artists who transgressed sexual mores, gender norms and the tyranny of political correctness and were frequently the object of censorship in their day" in addition to "highlighting the seminal role galleries have played in exhibiting the radical women artists who were not easily assimilated into mainstream narratives of feminist art."

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The featured galleries, owing to their extreme expressions "often blazed a trail" for museum exhibitions yet did not curb their course as she explains. Several figures in the selection have been quoted to be 'too transgressive' to be showcased in anthologizing museum shows including, Renate Bertlmann, Penny Slinger, Birgit Jürgenssen and Betty Tompkins, which to her, "arguably forged a consensual canon for important feminist art" that she curates with the dare.

Galleries participating featuring the mutinying artists include, Air de Paris, Paris, featuring Dorothy Iannone; Baldwin Gallery focusing Aspen Marilyn Minter; Blum & Poe, Los Angeles, showcasing Penny Slinger; The Box, Los Angeles, featuring Judith Bernstein; Galerie Andrea Caratsch, St. Moritz, presenting Betty Tompkins; Karma International, Zurich, focusing on works of Judith Bernstein; David Lewis, New York, sharing works of Mary Beth Edelson; lokal_30, Warsaw, portraying Natalia LL; Regen Projects, Los Angeles, showing works of Marilyn Minter; Salon 94, New York, promoting Marilyn Minter; Richard Saltoun, London, featuring Renate Bertlmann; and finally Galerie Hubert Winter, Vienna, presenting Birgit Jürgenssen.

American visual artist Dorothy Iannone stretches the boundaries of feminism and has lived and worked in different European cities on her explorations since 1966. Birgit Jürgenssen swayed her works through emancipatory potential of Surrealism within the context of 1970s feminism. Jürgenssen began her artistic career in 1968 and her works play on the diverse realm of feminism in arts. Marilyn Minter represented by Baldwin Gallery, Regen Projects and Salon 94, says, "I think my paintings have less to do with so-called porn and more to do with freedom."

Renate Bertlmann is an Austrian feminist artist with her focus centered on the issues surrounding sexuality and gender, with her body often serving as the medium. Natalia LL's practice focuses on photography and film. Natalia LL, who lived her early years in Poland, faced continual ideological and moral censorship only to be reddened by it with her international fame with the advent of mid-1970s. Judith Bernstein's art employs explicit sexual imagery with astounding graphic impact directly confronting gender inequality and social injustice. Mary Beth Edelson is a celebrated American artist, activist, and pioneer of the first-generation Feminist art movement. Betty Tompkins's monumental, photorealistic and detailed images of sexual intercourse through her 'Fuck Paintings' announced her unashamed approach to female desire and sexuality.

Penny Slinger uses the tools of the surrealists in her collage practices to probe the feminine psyche. The section "Sex Works" is complemented by A.I.R. Gallery, a feminist artist-run organization that has been fundamental in the careers of Mary Beth Edelson, Judith Bernstein and many more.

The new addition in the Frieze London has been long due and its timely incarnation is surely adding a different dimension to the functionality of Frieze Fairs through October 8 at Regent's Park, London.

artnet® news

The Tate Announces the Winners of Its Frieze London Buying Spree The list shows that institutions are betting on some recent trends continuing

Caroline Elbaor
October 4, 2017

London's Frieze Art Fair has only just officially kicked off, but the Tate is already picking winners and flexing its muscles as a collector. Reports from the fair preview brought word of four significant sales to the institution within a few hours of the fair's opening.

A breakdown of the acquisitions highlights a few ongoing developments now getting the official institutional stamp of approval.

First, the artist, critic, and experimental writer Hannah Black continues her ascent (her name came to prominence earlier in the year when she penned an open letter accusing a Dana Schutz painting in the Whitney Biennial of being racist, and calling for its destruction). The Tate purchased the British artist's 2013 video work *Intensive Care/Hot New Track*—produced during her time studying at the Whitney's Independent Studio Program—from the London-based gallery Arcadia Missa in Frieze's emerging art-oriented "Focus" section.

The recent prominence of politically driven art hasn't let up. On the heels of his win of the Abraaj Group Prize, Berlin-based Lawrence Abu Hamdan—whose work uses sound to focus on the politics of hearing—sees his 2016 video *Rubber Coated Steel* go to the Tate from London's Maureen Paley gallery. That work focuses on an investigation into a 2014 shooting of two West Bank teenagers by Israeli soldiers.

Finally, the art world is continuing its streak of revisiting and revalidating the work of older female artists—with particular emphasis on female sexuality. The Tate procured works by Dorothy Iannone and Mary Beth Edelson as part of its buying spree, both from the special section dubbed "Sex Work." (In a twist of fate, both are female artists, both born in 1933, and both from the United States.)

Iannone's 1970 painting *Wiggle Your Ass For Me* was on view at Air de Paris. Edelson's was picked for *Selected Wall Collages*, a monumental wall-based installation of small, hand-drawn ink, marker, and paper on canvas collages (1972-2011) that was on view at New York's David Lewis.



Mary Beth Edelson, *Selected Wall Collages* (1972-2011). Image courtesy David Lewis, New York.

“As Edelson’s first UK acquisition, this is a significant and historic acquisition for the artist and the gallery,” Dmitry Komis, director of David Lewis, told artnet News.

In discussing the details of the sale, Komis explained the process: “We exchanged images with Tate digitally in advance, but all the main acquisition conversations took place on site with curators. What a wonderful start to Frieze London!”

For the second year, the Frieze Tate Fund was supported by talent agency WME | IMG (which owns a stake in Frieze), with £150,000 (\$198,800) gifted to support the museum’s purchases.

glass

Day Two – Frieze London 2017

Allie Nawrat

October 06, 2017

AS well as the main section of exhibits, the Frieze art fair also hosts a Focus section which showcases emerging talent from galleries from across the world that are under 12 years old. The talent present at the fair was phenomenal, but there were some stand-out booths and pieces. blank, Cape Town exhibits the Billie Zangewa's collection titled Love and Happiness.

The works explore the moment of moving from a place of lacking to a place of fulfilment – the so called house of Love and Happiness, which is a reference to an Al Green Song. The pieces are made from silk off-cuts, then cut up some more and collaged into irregularly shaped wallhangings. These paintings give a glimpse of the reality of life as a black woman living in contemporary South Africa.

A second highlight is Than Hussein Clark's collaboration with GAN, a Couture Dressmakers studio, to create a bespoke fitting room which is reminiscent of 1920s or 1930s Paris. It is exhibited by VI, VII, Oslo, and could easily be walked past in the Focus section since it is so different from the other booths in the entire fair. It is very innovative for an artist to transform the booth itself into an art piece rather than exhibiting smaller pieces to a standardised, rectangular box.

Frieze week 2017 also had a new special section titled Sex Work: Feminist art and radical politics curated by Alison M Gingeras. This section pays homage to artists who have faced censorship and gender based discrimination throughout their careers, but have persevered with their vision and made a name for themselves with the help of certain progressive galleries.

Air de Paris presents pieces by Dorothy Iannone. Iannone is an American-born visual artist, but her art is heavily influenced by her experiences whilst travelling in places such as East Asia and Eastern Europe. Her work seeks to understand the world of love and ways of loving and she does this in a fun, colourful manner that blends text and imagery making very visually appealing, and almost humorous, pieces.

Glass' final highlight from the Sex Work section is David Lewis Gallery's presentation of work by artist Mary Beth Edelson, a pioneer of the first-generation feminist art movement. Alongside her performative photographs, David Lewis exhibits Edelson's Woman Rising series where she transforms her gelatin prints into mythical creatures and groups them into wall collages alongside other images from nature, popular culture and art history. The visual effect of the collages is stunning, but they become even more interesting once you see the details of the images used in the collage.



Mary Beth Edelson, Woman Rising (1973-4)



Mary Beth Edelson, Woman Rising (1973-4)

CULTURED

CONFRONTING THE NORM

Rachel Small

October, 2017

Curator Alison Gingeras is behind a provocative new section at Frieze London. Titled “Sex Work: Feminist Art & Radical Politics,” participating galleries will collectively stage solo presentations of nine women artists whose formative years unfolded alongside the feminist upheaval of the 1960s and ’70s—and each of whom didn’t quite fall in line: While second wave feminists took a hardline stance against pornography, the artists in “Sex Work” experimented with a declarative form of eroticism. They used, as Gingeras explains, “sex—not only coitus, but also the politics of gender—in their work, very frontally and explicitly.”

Take Mary Beth Edelson’s “Women Rising,” a 1973 series to be exhibited by David Lewis gallery, in which the Chicago-born artist altered photographs of her nude figure with illustrations and collage. Transforming her body with emblems and patterns, she recreates herself as, in one rendering, a Hindu goddess; in another, a bull’s head superimposed on her lower abdomen traces the shape of the female reproductive system, imagining the traditionally masculine symbol as a feminine form.



Mary Beth Edelson’s “Double Shells,” 1973.

Tapping into the spirit of sexual liberation, such imagery was nevertheless deemed incompatible with feminist goals of the era. And most women artists who perpetuated it were essentially marginalized by the movement that had initially given them footing. Meanwhile, spurred by landmark legal wins, the core tenets of feminism appeared to gradually receive widespread acceptance, normalized through media and advertisements. Accordingly, feminist art history began to take shape around figures like Judy Chicago and Yoko Ono, for instance, whose artistic and feminist merits were generally beyond reproach.

Only since the mid-aughts have certain female artists, whose sexually bold work had been an affront to feminists in prior decades, been experiencing a surge in popularity. Betty Tompkins made her original “Fuck” paintings, a series for which she is now celebrated, around 1970; but the up-close depictions of genitalia and intercourse were too risqué for the New York art scene. Tompkins ultimately languished in obscurity until 2003, when a solo show of the same paintings became a turning point in her career. As a curator, Gingeras first outlined this trend in “Black Sheep Feminism,” a 2016 exhibition at Dallas Contemporary. While Tompkins was one of the three American artists in the four-person show, “Sex Work” develops the thesis to include European artists like Polish native Natalia LL, and Austrians Birgit Jürgenssen and Renate Bertlmann, both part of the performance-driven Viennese Actionist art scene in the ’60s.

“These artists, by being received so late, have had a much bigger impact on contemporary art practices,” says Gingeras. “Especially younger women artists, who have received this legacy,” and, unlike their forebears, “haven’t had to struggle with issues of censorship.”

With an eye-opening array of works—from Dorothy Iannone’s stylized depictions of graphic yet emotionally rich sexuality to Penny Slinger’s surrealist-inspired collages that take sexual exploration into dream states—“Sex Work” will demonstrate the previous generations dealt with gender and sexuality on their own terms.

More broadly, Frieze London, being the rare art fair that regularly attracts an interested public, will mark the “first time that this challenging, explicit work gets seen in such a mainstream context,” adds Gingeras.

The curator emphasizes the importance of public interaction by spotlighting A.I.R. Gallery, a nonprofit space dedicated to promoting women artists. A.I.R. opened in 1972 on Wooster Street in Soho, and since 2008 has operated out of Brooklyn. As part of “Sex Work,” its presence serves to “highlight not only the artist but the galleries that have supported these underdog figures,” says Gingeras. “[It] has not had the means of a mainstream gallery or a commercial gallery,” making it difficult to maintain a high profile in spite of its storied past. But, at this year’s Frieze, the history of A.I.R. Gallery will unfold across a nearly 40-foot-long timeline, that is, the length of four booths.

“I think it’s important to have alternative, historical, conversations about feminism that are not rooted in corporate American discourse,” says Gingeras. “Because so much of feminism is couched in ‘leaning in,’ or this kind of appropriation of feminism by pop cultural icons like Beyonce or Ivanka Trump. This will give a younger audience an opportunity to see some artifacts from where feminism began, and its most radical proponents.”

theguardian

Sex Work: a riot of body fluids, condom balloons and Day-Glo dick aliens

The anti-war phalluses and photorealist porn of feminist artists were shunned by collectors and banned from galleries. Can a bold new show at Frieze art fair change all that?

Skye Sherwin
October 1, 2017



Sheela's Secret Weapon from Mary Beth Edelson's The Woman Rising series, 1973.

It would be impossible to look at the drawings of weaponised monster phalluses or gigantic photorealist paintings of genitalia cropped from hardcore porn, and not be poleaxed by the ferocious energy. The sheer ballsiness of the enterprise, if you like. These frank exhibits belong to Sex Work, a special section at this week's Frieze art fair masterminded by American curator Alison Gingeras to promote nine disparate artists who came of age in the 1960s and 70s and have struggled against all kinds of censorship to find an audience. Of course, explicit material in itself isn't anything to be surprised about at a contemporary fair.

What gives this work an edge within Frieze's lineup is that the creators, who hail from the first wave of feminist art, are seizing a main stage in a hyper-commercial context. Sidetracked by art history, it seems that their riotous visions are finally getting their dues.

Dogged by a reputation for an essentialist vision of woman – undistinguished by epoch, economics or culture – or for a jarring bashing of “oppressive” heterosexual desire, art from the original women’s movement has typically been written off as irrelevant in the face of today’s sex-positive, pluralistic feminism. Yet what’s in *Sex Work* feels a world away from the assumed clichés, with its curator looking beyond the established feminist canon to its unruly outer fringes. “It’s not just Judy Chicago’s *The Dinner Party*,” Gingeras says, citing the leading American artist’s fantasy chow-down for historical grandes dames.

Perhaps the most direct reversals of the stereotype are those immense airbrushed photorealist depictions of sex, *Fuck Paintings*, made by the American artist Betty Tompkins between 1969 and 74. These are based on hardcore porn, posted from the far east to a mailbox in Canada and illegally brought into the US by her husband. “The photos were why I made the paintings in the first place and what I’d been looking for – beautiful, edgy and an attention-grabber,” says the artist. “I often get the ‘look, look away, look back’ response. At heart my paintings are very slow. You don’t get it right away.” They are also disconcertingly affectless, with no obvious polemic. “I’m not interested in judging, that’s not why I’m an artist,” she says.

Another New Yorker, Judith Bernstein, uses phallic imagery to quite different ends. Her charcoal drawings satirise massive dicks as patriarchal weapons and often directly reference the Vietnam war. On show are dicks created with dense hatched lines suggesting manically whirring screws, penises splurged across the stars and stripes with anti-war graffiti, and what look like DayGlo dick-aliens cut loose in an unhinged libidinal cosmos.

While the politics come from another era, Gingeras feels the artists’ uncompromising, abrasive stance has much to say to our own time. “It’s a counter-narrative to the corporatised feminism of Ivanka Trump and Sheryl Sandberg, or the mainstream feminism of the Women’s March, saying we’re all feminists in these bubblegum pink pussyhats, but it’s so unthreatening,” she says. “Feminism is not just the history of Betty Friedan and Gloria Steinem. It’s much more complicated. It’s plural, it has isms.”

Sex Work really highlights this breadth. The Viennese artist Renate Bertlmann’s photographs of coloured condom balloons, suggesting both breasts and phalluses, or her sculptures where cacti sprout bright pink double dildos, are creepy and comic, like a clown’s psychosexual nightmare. Meanwhile, Natalia LL, who is Polish, jauntily satirises from behind the iron curtain a whole culture based on stimulating consumer hunger. Her photographs, derived from her multichannel film *Consumer Art*, feature a blonde bombshell knowingly simulating oral sex with her fingers and food. The oldest artist included, Dorothy Iannone, creates hippyish paintings that celebrate lovers with willies and enlarged vulvas merrily exposed, against ecstatic mosaics of rainbow colour.

If anything unites this wayward mob, it’s their desire to set the world on fire and have fun while they’re at it. Sometimes, as with Bertlmann and another great provocateur of the Vienna scene, the late Birgit Jürgensen, the artists worked alongside other feminists. Often though they weren’t “joiners”, as Tompkins puts it. For the British artist Penny Slinger this had its advantages: “I was honestly not really aware of other visual artists working in a feminist mode or with female sexuality per se, in that period in England, so I felt I was creating my own genre.”

Slinger’s photo-collages rethinking surrealist Max Ernst’s dark dreamscapes from a woman’s perspective, are hugely seductive. Many of the collages at Frieze come from her early book *An Exorcism*, where suggestive lips, flowers and eyes erupt all over the place as the artist has a series of erotic encounters within a spooky country house, and her body starts to merge with its architecture. Then there’s her takedown of the sexual subtext of marriage rituals, *Bride’s Cake*, with Slinger posed naked, legs spread, inside a wedding cake. When the series was shown in 1973 it earned her headlines like “art is just a piece of cake”.

A major turning point for feminist art's reappraisal came in 2007 with LA Moca's survey WACK! Only one of Gingeras' artists made the cut – Mary Beth Edelson – but as she points out, “you can't write the history in one go”. What has grown, slowly, in the decade since is the number of museum surveys reinstating feminist work in broader art narratives while increasing numbers of overlooked pioneers are securing gallery representation.

Given the art market's chronic lack of women at the top and the wider battle around the gender pay gap, Frieze's seal of approval is arguably a significant and positive step. “There's always this endless hunger for underrated historical material,” Gingeras says. “Feminist art is the perfect form. It's something that the museum and commercial world has finally figured out. What's in *Sex Work* is a strain that has really not been looked at art-historically.”

The ways in which these artists have had prohibitions placed on them in one way or another are numerous. Betty Tompkins' paintings were detained by customs officials in France in 1973. Bertlmann recalls how she had a series selected for the landmark show *Magna Feminismus* by her peer, the now celebrated performance artist VALIE EXPORT. Yet its delicate lines and white polystyrene eggs suggesting a bum and balls seen from below, were rejected by the male director at the gallery where it was to be staged. Furthermore, in 1970s Vienna the censorship Bertlmann faced wasn't restricted to the male establishment. “Even feminist critics and artists accused me of being phallus-addicted and not really feminist, because I did not restrict myself to developing a new image of female, but investigating a new image of the male by the female.”

“Feminist art has been in the ghetto for a long time and in some ways feminist artists put themselves in that ghetto,” says Gingeras. “There was a lot of puritanical ideology.” Judith Bernstein remembers how the names on a petition calling for her monumental screw drawing, *Horizontal*, to be removed from an exhibition included “Lawrence Alloway, Clement Greenberg, Lucy Lippard, Alice Neel, Sylvia Sleigh, Linda Nochlin, Louise Bourgeois – among others”.

Bernstein was a member of *Fight Censorship*, a collective of women artists who used phallic imagery in their work, but even they didn't invite Betty Tompkins to join them. “There was a red line that was crossed because she was using source material from the pornographic industry – violent – against women,” says Gingeras. Tompkins didn't secure gallery representation and her paintings spent three decades rolled up under her pool table until they were rediscovered by the dealer Mitchell Algu in the early 2000s. As late as 1994, the photographer and painter Marilyn Minter whose output included translating porn into canvases that drip with body fluids and lurid colour, had work turned away from *Bad Girls*, a survey meant to embrace feminism's contradictions.

For Gingeras, though, these frictions are crucial to the story of feminist art. “The point is actually to look at all of that pain and complicated, controversial history associated with the work,” she says. “It's not about making it palatable. Some rich collector can walk into Frieze and buy this thing and put it into his or her living room, but it will never be normalised.”

Frieze London will be in Regent's Park from 4-8 October.

the guardian

Frieze frame: graphic sex and female sexuality under spotlight at art fair

London show will explore works by nine radical feminists whose creations were once considered too explicit to be shown

by Mark Brown
September 19, 2017

Overlooked and rejected works from the 1970s and 80s depicting female sexuality, graphic sex and women as empowered objects of desire are to take centre stage at one of the world's most important art fairs.

Frieze announced a special section for this year's fair that will explore the output and legacy of nine radical feminist artists whose works were considered too explicit by many fellow artists, let alone galleries.

Victoria Siddall, the fair's director, said Frieze prided itself on reflecting what contemporary art curators and museums are talking about. Last year it was exhibitions from the 90s; this year it is sex.

Victoria Sidall said much of the work was subversive and sexually explicit "and was therefore overlooked". "Even the feminist museum retrospectives of the time did not really include this work. Often there wasn't really a market for it," she said.

"Interestingly some of the work was actually rejected by other feminists because of its sexual nature and its celebration of the female body."

The Frieze show will include monumental and photo-realistic paintings of heterosexual intercourse by Betty Tompkins, works with self-explanatory titles such as *Fuck Painting #5* (1972) - art so explicit that no gallery at the time would show them.

The other artists include Penny Slinger, who uses photographs and life casts of herself in order to own her sexuality; Renate Bertlmann, who uses fetishistic objects, including dildos and baby dummies, in work that confronts social stereotypes assigned to masculine and feminine; and the Polish avant-garde artist Natalia LL, who filmed young, attractive female models in poses that would not look out of place in a porn film.

The other artists featured are Mary Beth Edelson, Judith Bernstein, Dorothy Iannone, Birgit Jürgenssen and Marilyn Minter, who was rejected from an important 1994 show called *Bad Girls* at the New Museum in New York because of her pornographic source material.

Siddall said the display would be a celebration not just of the artists, but the galleries who were brave enough to support them. It will also be a commercial platform for works which had previously been difficult to sell.

The section is curated by Alison Gingeras who said the display would pay homage to artists who "transgressed sexual mores, gender norms and the tyranny of political correctness".



Twin Bull Masks by Mary Beth Edelson. Photograph: Courtesy of the artist

She added: “The belated reception of these pioneering women has had a profound impact on many artists working today and resonate more than ever with the new feminisms that are taking shape in response to contemporary political realities.”

Gingeras, Bertlmann and Minter will also be part of a Frieze Talk panel discussing “alt-feminism”.

Frieze London is in its 15th edition and will host more than 160 galleries from 31 countries. One of the more eye-catching, ambitious gallery displays will be Hauser & Wirth – a recreation of a dusty, fictional regional museum showing bronze works borrowed from regional museums as well as bronze works by Louise Bourgeois, Paul McCarthy and Henry Moore.

The classicist Mary Beard is involved in the project and has bought bronze works from eBay for display. She will also be present.

A shortish walk away in Regent’s Park, north-west London, will be the sixth edition of Frieze Masters, which will have more than 130 dealers exhibiting and selling older art.

Siddall said organisers worked hard to make the fairs “unmissable” events. “There are many fairs and biennials in the world so it is really important that people keep coming to Frieze in London every year.”

Other strands will include a live performance by the Indian artist Neha Choksi. Her previous work includes *Minds to Lose* and *Petting Zoo*, for which she anaesthetised herself and four farm animals; and *A Rehearsal for a Moment of Silence* during which she stayed in mute isolation for a week. For Frieze, Choksi will gag herself while she talks, muffled, about politics for 15 minutes.

Frieze London and Frieze Masters will be in Regent’s Park, north-west London, from 4-8 October.

Original article:

<https://www.theguardian.com/artanddesign/2017/sep/19/frieze-frame-graphic-sex-female-sexuality-art-fair-london>

VOGUE

The Women To Watch At Frieze 2017

It's all about the women at this year's Frieze. Here's our pick for who to watch out for.

Olivia Marks

October 4, 2017

For this year's Frieze, Stephen Friedman Gallery has brought together four female post-war artists, presenting their works together for the first time. American feminist artist Judy Chicago (famed for her feminist works and large scale installations) and British sculptor Barbara Hepworth are joined by Hungarian artist Ilona Keserü and Swedish artist Barbro Östlihn. Now in her eighties, this is the first time Keserü's work has been shown in the UK.

Throughout her career, 75-year-old American artist Lynda Benglis has experimented with unconventional materials in her work, exploring ideas of femininity and masculinity; nature and form. She is perhaps best known for her use of latex, which she would pour directly on to the floor creating large, lava-like sculptures. In 1974 the art provocateur caused controversy when she photographed herself nude for Artforum. At Frieze Masters, head to Thomas Dane which will be exhibiting some of her most significant works, including photographs and films as well as sculpture. Benglis will also give a talk as part of the Frieze Masters talks programme on Thursday 5.



MARY BETH EDELSON, DOUBLE SHELLS (FROM THE WOMAN RISING SERIES, 1973). COURTESY THE ARTIST AND DAVID LEWIS, NEW YORK

New to this year's Frieze is the *Sex Work: Feminist Art and Radical Politics* section. Curator and scholar Alison Gingeras has curated the section, which will focus on those artists who have been working at 'the extreme edges of feminist practice' since the Sixties, among them Marilyn Minter and Mary Beth Edelson.

Not to be missed in the *Focus Section: Emerging Talents* is Emma Hart, a British ceramic artist and recipient of the MaxMara Art Prize for Women. If you didn't catch her show at the Whitechapel Gallery earlier this year, now's your chance to see a series of new works presented by The Sunday Painter.

To coincide with the major Rachel Whiteread retrospective currently showing at the Tate Britain, Rome's Galleria Lorcan O'Neill is showing more of the Turner Prize-winning sculptor's most important works.

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Frieze News Round-up: Sales “Robust”; Tate Acquisitions; Stand Prizes

Mark Beech
October 05, 2017



Mary Beth Edelson-Selected Wall Collages

At Frieze London 2017, some of the 160 galleries taking part said the VIP day was busier than the last two years and interest is continuing at a high level today. Sales of the best pieces are said to be “robust,” debunking fears that Brexit and political fears would damage the London art market.

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The list of artists chosen to add to the Tate Collection is often a roll-call of future stars. This year, works acquired as gifts included pieces by Dorothy Iannone (from Air de Paris, Paris); Mary Beth Edelson (from David Lewis, New York); Hannah Black (from Arcadia Missa, London); and Lawrence Abu Hamdan (from Maureen Paley, London)

BLOUINARTINFO

ARTISTS FOR POLITICAL SANITY: An Anti-Trump Artist Collective

Taylor Dafoe
October 4, 2017

Each election season has its own brand of art, and the one we find ourselves in now is certainly no exception. From Deborah Kass's great Warhol-referencing "Vote Hillary" screen print and Carrie Mae Weems's moving video, "The Power of Your Vote," to the nude (and testicle-less) Trump sculptures that popped up across the country literally overnight, all the way down to "Twinks For Trump" and that one guy in Staten Island who put up a big T-shaped sculpture in his front yard, this year's elongated election cycle has produced plenty of notable artworks. Now, two months out from the national election, a new group of artists has joined together for the cause.

ARTISTS FOR POLITICAL SANITY, an artist collective made up of 14 different painters, sculptors, illustrators, and others, who have, together, made it their goal to distribute art in the name of protecting democracy. The mission of the collective address wide-reaching political issues, but, at its core, directly targets Trump himself, citing the Republican Presidential nominee's "proposed anti-immigration legislation," "ignorant and hateful speech about Latinos and Muslims," his "misunderstanding of the Second Amendment," and "utter disregard and disrespect for diplomacy." However, more than anything else, the goal of the group is to encourage people to get out and vote. Their mission statement reads: "Because we, as artists and as a nation, CANNOT let Donald Trump become president of the United States, we have made a series of paintings, drawings, and collages, many of which incorporate text, to convey why every vote matters, and to urge everyone to vote."

Members range from recognizable art world names, such as Mary Beth Edelson, Jon Kessler, Rirkrit Tiravanija, and Tomas Vu, to younger artists still making a name from themselves. Likewise, the works of the individual artists differ greatly, but for this project at least, their message is the same. Each has created a poster for the project, which the group will disseminate throughout the upcoming months.

The full list of ARTISTS FOR POLITICAL SANITY includes: Natalie Birinyi, Nathan Catlin, Mary Beth Edelson, Max Ginsburg, Raul Gonzalez III, Jon Kessler, Samantha Michel, Kate Selker, Karen Lee Sobol, Connor Stankard, Rirkrit Tiravanija, Tomas Vu, Abby Walworth, and Sara Zielinski.

"Honestly the project was motivated by fear," one of the founding artists, Sara Zielinski, told Artinfo. "Fear of a man who generates so much to be afraid of. Our goal is to present people across the country with images and text that will hopefully cause them to reflect on or realize how dangerous Donald Trump is and how so many different types of Americans would be negatively (harmfully) affected by his proposed policies and his hateful speech."

The collective has also launched a fundraising campaign to support the project, which you can find (and contribute to!) [here](#). 100% of all funds raised will go directly to the printing and distribution of our posters.

BLOUINARTINFO

50 Events You Must Not Miss at Frieze London

October 08, 2017

Behold! Here is the list of the 50 visual treats curated in Frieze Masters and Frieze London.

The Twin Frieze Fair brings together more than 130 galleries under one troupe altogether featuring multiples of thousands of works. Some of them on sale some on display, some play on the antiques yet some very contemporary, some presents the viewership with striking juxtaposition of both and all this within a rush expiry time of four days. How to accommodate the art cravings within the tiny window of four days is the question. And Blouin Artinfo presents with 50 simple answers. Here's a list of 50 things to see.

1. Spotlight Panel on 'Art & Politics' featuring Alfredo Jaar, Yasufumi Nakamori and Mark Sealey on Sunday, October 8, 2017 at 12pm at Frieze Masters.
2. Panel: A social Media with Ed Fornieles (artist, Canada), Constant Dullaart (artist, Germany) and Angela Nagle (writer, Ireland) at Frieze London, Sunday 8th October at 12:30pm.
3. The Singing Lecture with Nástio Mosquito (artist, Angola & Belgium) and Mx Justin Vivian Bond (performer, USA) on Sunday 8th October at 4:30pm at Frieze London.
4. Agatha Gothe-Snape, The Commercial presented daily at 3.30pm at Frieze London.
5. Candida Powell-Williams, Bosse & Baum, Presented daily at 2.30pm at Frieze London.
6. SPIT! (Carlos Motta, John Arthur Peetz, Carlos Maria Romero); A crossover of queer activism, art and choreographic movement; Performances presented daily at 2.30pm and 5.30pm at Frieze London.
7. Arcadia Missa presents a solo presentation by the artist Hannah Black. The booth H32 is an installation work comprising of a three-channel video work and sculptural ephemera at Frieze London.
8. Antenna Space presents the work of Cheng Xinyi, including five paintings completed in 2016 and 2017, Inside Jen's Freezer, Ham Ham, Bethany Beach, The Rain and Speak Low at booth H17 at Frieze London. Predator, 2016, 115 x 140 cm, Oil on Linen
9. A new performance piece inside a sculptural setting by Georgina Starr. Performances will begin at 1pm, 2pm, 4pm and 5pm at Frieze London.
10. Billie Zangewa presents a new series of hand-stitched textile works titled Love and Happiness by blank at booth H24 at Frieze London.
11. hunt kastner presents Anna Hulačová's installation centered around a pair of figures whose commonalities are disrupted by their disparities at H11, Frieze London.
12. Cici Wu, Foreign Object #1 Fluffy Light (p), 2017. Handmade opalescent glass, CDS photo-reflectors, colorful + orange LED indicator, switch, chargeable battery, electronic board, memory card board. (10.16 x 12.70 x 8.89 cm) by 47 Canal, Group presentation at H13 Frieze London.
13. VI, VII, Jean Desert, Than Hussein Clark (with Studio G.A.N) and Ervin Löffler, Focus section, Frieze Art Fair, London 2017 Than Hussein Clark, H4
14. Neha Choksi's work in sculpture, photography, performance and video installation explores her own intellectual, cultural and social contexts to explore loss, transience and transformation at Project88, Presented daily at 1.30pm.
15. American artist Alex Bag subverts the vocabularies of advertising, music videos and reality TV to critique today's neo-liberal structures at Frieze Films, Frieze art Fair
16. Donna Kukama, the South African artist will host a botanical display of medicinal plants outside the entrance to the fair. Places can be booked on the day at P1.
17. Maya Hewitt, Naotaka Hiro and Fergus Feehily presented by Misako & Rosen at booth H14, Frieze London 2017.
18. Federico Vavassori a two-person presentation for Frieze Focus by Rosa Aiello and Rochelle Goldberg at booth H10 at Frieze London.
19. Dickon Drury, The Who's Who of Whos, 2016, oil and oil stick on linen flax, 210 x 140 cm on Koppe Astner by Dickon Drury and Kris Lemsalu, at booth H15, Frieze London.
20. Anna Uddenberg, Kraupa-Tuskany Zeidler at booth H18, Frieze London.

21. Proyecto Ultravioleta by Regina José Galindo at booth H19, Frieze London 2017
22. Múrias Centeno by Musa paradisiaca at booth H31 in Frieze Focus, Frieze London 2017
23. Night Gallery by Derek Boshier, Kandis Williams and JPW3 at booth H1 in Frieze Focus, Frieze London 2017
24. The Sunday Painter by Emma Hart at booth H30 in Frieze Focus, Frieze London 2017
25. George E. Ohr, untitled, 1897 - 1900, Glazed ceramic, 10 × × 13.5 × 11 cm at 'The Folded Forms Of George E OHR' By The Gallery Of Everything At Frieze Masters, London
26. Feather Tunic. Huari Culture, circa 800AD, Southern Andes. 180x90cm at Pre-Colombian Andean textiles by Paul Hughes Fine Art at Frieze Masters, London
27. Birgit Jürgenssen, Untitled (Self with Skull), 1979, SX70 Polaroid, 10,5 x 8,7 cm, Estate Birgit Jürgenssen by Galerie Hubert Winter, Vienna at Frieze London Booth- S 5.
28. Various Small Fires by The Harrisons at booth-H28 at Frieze Focus, Frieze London 2017
29. Rob Tufnell by Edward Kay at booth H34 at Frieze Focus, Frieze London 2017
30. Union Pacific by Ben Burgis and Ksenia Pedan at booth H3 at Frieze Focus, Frieze London 2017
31. Mark Fell's Southfirst presented daily at 12.30pm at Frieze London 2017, Costume design by Isabella Carreras
32. Truth and Consequences by Liz Craft and Daniel Dewar & Grégory Gicquel at booth H33 at Frieze Focus in Frieze London 2017
33. Sultana by Pia Camil, Paul Maheke and Jesse Darling at booth H8 in Frieze Focus at Frieze London 2017
34. Betty Tompkins with Fuck Painting 6 and 5, Ellensburg, Washington, 1973 Presented at Sex Work section in Frieze London
35. Dorothy Iannone, The Story Of Bern (or) Showing Colors, 1970. Extract from 69 drawings, felt pen on Bristol board each 22,5 x 21,5 cm presented by Air de Paris in 'Sex Work' section of Frieze London.
36. Judith Bernstein, Birth of the Universe #2 (2013). Presented by The Box and Karma International in the 'sex work' section of Frieze London 2017.
37. Marilyn Minter, Flurry, 1994. Enamel on metal 48 x 36 inches. Presented by of Salon 94, Regen Projects and Baldwin Gallery in the 'Sex Work' section of Frieze London 2017.
- 38. Mary Beth Edelson, Double Shells ('Woman Rising' series), 1973, Oil and ink on silver gelatin print, Paper Dimensions 10 x 8 inches 25.4 x 20.3 cm; Framed Dimensions 43.2 x 38.1 x 4.4 c Presented at Sex Work section of Frieze London.**
39. Penny Slinger, Rosegasm, 1970-1977. Photo collage (34 x 50.8 centimeters). Courtesy of the artist and Blum & Poe, Los Angeles, New York, Tokyo Presented at the 'sex work' section of Frieze London.
40. Anthony Caro, Erl King, 2009, rusted steel. Presented by Annelly Juda Fine Art, London for the 'Frieze Sculpture' section. Photograph- Stephen White
41. Bernar Venet, 17 Acute Unequal Angles (2016) in Frieze Sculpture, The Regent's Park, London, 2017. Courtesy- Bernar Venet Archives, NY and Blain , Southern. Photograph- Peter Mallet.
42. 1925 the first sales catalogue of the bauhaus presented at Frieze Collection.
43. John Davies, Stilt Walkers, 1991, bronze, h- 48.9 cm, presented by Hauser & Wirth at Booth D1 at Frieze Masters
44. Lynda Benglis: Defining Post-Minimalism, 1968-1990 hosted by Cheim & Read at Frieze Masters
45. Jeremy Moon, Drawing, 1960s, Pastel and pencil on paper, 8 x 8 inches , (20.3 x 20.3 cm) by Luhring Augustine at the Frieze Masters
46. Francis Picabia – Paysage, ca. 1940, Oil on reinforced cardboard, mounted on wood, 54 x 64.5 cm by ADAGP, Paris and DACS, London , Presented by Hauser & Wirth at Frieze Masters.
47. Lynn Chadwick, Pyramids, 1962, Bronze, 68.5X 49.7X60.2 cm by The Estate of Lynn Chadwick, presented by Marlborough Fine Art, London for Frieze Masters 2017.
48. Egon Schiele, Blond Girl in Underwear, 1913, by Richard Nagy at Frieze Masters.
49. Gustav Klimt, Seated Semi Nude with Spread Legs, 1909 by Richard Nagy at Frieze Masters.
50. Kazuo Shiraga – No.37 (T45), 1962, Oil on canvas , 89 x 116 cm by The Estate of Kazuo Shiraga and Hauser & Wirth , Frieze Masters 2017