

## A Fatigue-Free Guide to Frieze New York

By MARTHA SCHWENDENER and WILL HEINRICH MAY 4, 2017



Papuan "spirit boards" at the Galerie Meyer Oceanic Art booth at Frieze New York.  
Philip Greenberg for The New York Times

Frieze New York is a commitment. Now in its sixth year, with more than 200 galleries showing Modern and contemporary art from 30 countries, this fair is like a small city set up in a lavishly sculptural tent on Randalls

Island. Yet its organizers have realized that visitors generally come for only one day. So this year Frieze is shorter, opening to the public on Friday and running through Sunday.

Where Frieze has expanded is in its attention to 20th-century art and in its deeper coverage of Latin American art, especially from Brazil. On the subject of Latino and Latin American art in the giant fall exhibition [“Pacific Standard Time: LA/LA,”](#) at the Getty Museum in Los Angeles, Frieze has organized a symposium with the Getty and the [Institute of Fine Arts at New York University](#).



A work by the sculptor David Altmejd, at the Xavier Hufkens booth at Frieze New York. Philip Greenberg for The New York Times

Frieze also feels more politically reflective this year: Claudia Rankine, a poet who examined race in the book [“Citizen: An American Lyric,”](#) is among the speakers in the Frieze Talks series (Sunday at 11:30 a.m.), and an initiative to help save [the National Endowment for the Arts](#) has been mounted. Emerging-art action is still prevalent in two sections: “Frame,” which features galleries founded after 2009, and “Projects,” which focuses on special installations. Here are some highlights.

## Martha Schwendener

GALLERY ISABELLE VAN DEN EYNDE A Dubai gallerist, Isabelle van den Eynde, is showing the work of one of the leading Emirati artists, Hassan Sharif, who died last year at 65. Mr. Sharif was best known as a Conceptual artist, but his command of color is on full view in a large-scale work made with pieces of painted cotton rope, titled simply “Colours” (2016). His playful approach to abstraction can be seen in the humble sculpture “Mask” (2014), with bits of rug rolled around white rope and mounted on the wall like a Richard Tuttle work.