

Frieze New York
Press Release
May 9, 2018



Frieze New York 2018 Sees Robust Sales Across Price Points, Strong Institutional Support, Dynamic Presentations and Record Attendance

Seventh Edition Builds on Frieze New York's Role as an Innovative Platform for Discovery with New Programming, Curators, and Layout

Frieze New York closed its seventh edition on Sunday, May 6, bringing together 197 leading galleries from 30 countries and driving strong sales to leading institutions and collectors across a wide range of price points. The 2018 edition convened a record 44,000 visitors, including a number of top-tier guests during the fair's two Preview Days, including collectors, curators, museum groups, and art enthusiasts from around the world. Audiences responded enthusiastically to the quality and depth of the curated presentations, as well as the revealing juxtapositions of work by both newly discovered artists and the most influential figures of the 20th century. Presented May 3-6, 2018 at Randall's Island Park, Frieze New York introduced new programs, a new themed section, leading curators, and a fresh layout in 2018, and continued the fair's signature talks and education programs. Frieze New York is supported by global lead partner Deutsche Bank for the seventh consecutive year.

As a vital platform for galleries at all levels of the market – from the emerging to the internationally established – Frieze New York saw strong sales throughout the week. Galleries across the fair placed artworks with major private collections and international institutions. Select highlights include: **Lehmann Maupin's** sale of several McArthur Binion works ranging from \$50,000-175,000 to trustees of two leading U.S. museums, as well as collectors new to the gallery; **Galerie Thaddaeus Ropac's** sale of two works by George Baselitz in a range of c. \$599,000-838,000 each, a Robert Rauschenberg work for \$725,000, a Tony Cragg sculpture for c. \$210,000, and a metal and wood piece by Jack Pierson for \$190,000; **Royale Projects** sold three Clinton Hill paintings at around \$95,000 each to collectors from New York and California; **David Kordansky**



sold out its booth of photography by Torbjørn Rødland in the range of \$14,000–28,000 each; **Jack Shainman**'s sales of recent work by Hank Willis Thomas, including a major sculpture, a retroflective, and one of Thomas' iconic flags in the Live section, and works by Lynette Yiadom-Boakye, Becky Suss, Enrique Martinez Celaya and Geoffrey Chadsey; **Gallery Hyundai**'s sale of a pair piece by Seung-taek Lee for \$100,000–200,000 and two works by Minjung Kim for \$40,000–100,000. With sales made on every day of the fair, **Pace Gallery** sold 38 works by David Hockney ranging from \$26,000–40,000 each. In Focus, **Ghebaly** sold out its booth of works by Farah Atassi for \$24,000–35,000 each, and in the *Frame* section dedicated to emerging galleries: **Galería PM8**'s sold seven photographs by Algirdas Šeškus to a major New York City institution; and **Cooper Cole**, who also won The Frieze Frame Prize, reported a sold out booth of works by Tau Lewis, who, at 23 years old, was the youngest artist represented at this year's fair.

For the second year, the Brooklyn Museum acquired a work of art for the museum's permanent collection through The LIFEWTR Fund. LIFEWTR, a premium water brand committed to advancing and showcasing sources of creativity, contributed \$100,000 to support the **Brooklyn Museum**'s acquisition purchased at Frieze New York. The Brooklyn Museum acquired the painting, *Untitled* by **Ed Clark** from **Weiss Berlin Gallery**, which presented a solo show of the artist's paintings in the fair's *Spotlight* section dedicated to 20th-century artistic pioneers.

This year marked the launch of *Live*, a platform for performances, installations and interactive projects throughout the fair curated by **Adrienne Edwards** (Walker Art Center, Minneapolis; recently appointed Whitney Museum of American Art, New York). The program included Frieze New York's first-ever long-term installation on Randall's Island: **Adam Pendleton**'s monumental Black Dada Flag (Black Lives Matter) (2015–18) on view through November 1. Edwards additionally curated the Frieze Artist Award – an international open call for an emerging artist to realize a site-specific work – which launched at Frieze New York 2018, supported by the Luma Foundation. The fair also featured its first-ever themed section, curated by **Matthew Higgs** (White Columns, New York), paying homage to Hudson's Feature Inc. gallery in New York, which supported the careers of many pioneering artists in the 1980s

and '90s. Curators **Andrew Bonacina** (The Hepworth, Wakefield) and **Ruba Katrib** (MoMA PS1, New York) – handing over to **Laura McLean-Ferris** (Swiss Institute, New York) – advised on ambitious solo shows by 19 emerging galleries in *Frame*; and **Toby Kamps** (Blaffer Art Museum, University of Houston) returned as curator of *Spotlight*, a section dedicated to 20th-century pioneers which expanded to 35 presentations this year. **Tom Eccles** and **Amy Zion** (both Bard College, New York) curated the Frieze Talks program, featuring major contemporary literary figures.

Institutional Attendance

Drawing significant institutional attendance, Frieze New York 2018 welcomed more than 200 groups from leadership and stakeholders at leading art museums and institutions from around the world. International museum directors and curators acquired works throughout the fair and lauded Frieze New York for convening an unparalleled collection of emerging and established galleries, and artists for a vibrant week of conversation and discovery.

Omar Kholeif, Manilow Senior Curator and Director of Global Initiatives at the **Museum of Contemporary Art Chicago**, said “Frieze New York was fresher than it’s ever been. Having the chance to see so many new galleries participate and the diversity of works on display was truly a phenomenal experience. I was especially thrilled with the *Spotlight* section, having the chance to see masters of art re-contextualized in a global contemporary art fair. This was the best Frieze New York yet.”

Christopher Bedford, Dorothy Wagner Wallis Director of the **Baltimore Museum of Art**, commented: “From *Spotlight* to *Frame* and beyond, I was impressed to see the number of smaller galleries from across the globe bringing to the attention of the art world public artists from beyond the conventional scope of our experience. It is gratifying to see the fair actively participating in our collective efforts to develop a more global understanding of postwar art. I hope sincerely that this continues to be a characteristic of Frieze and indeed all art fairs.”

“It was wonderful to see a representation of galleries and artists beyond the big names we all know and love... Highlights for me included Ed Clark at Weiss Berlin, Maria Nepomuceno at A Gentil Carioca, and Emma Amos at Ryan Lee,”

said PAMM Director **Franklin Sirmans**.

More than 200 patron groups and leadership from museums around the world visited Frieze New York, including: **Maria Balshaw** (Tate), **Richard Armstrong** (Solomon R. Guggenheim Museum), **Caroline Bourgeois**, (Louis Vuitton Moët Hennessey Foundation) **Glenn D. Lowry** (MoMA), **Michael Darling**, (Museum of Contemporary Art of Chicago), **Elena Filipovic**, (Kunsthalle Basel), and **Diana Campbell Betancourt** (Dhaka Art Summit); plus groups and leadership from the Andy Warhol Museum (The Warhol), USA, Dallas Museum of Art (DMA), USA, Contemporary Istanbul, Turkey, Centre Pompidou, France, Denver Art Museum (DAM), USA, Eli and Edythe Broad Art Museum, USA, Fine Arts Museums of San Francisco (FAMSF), USA, Institute of Contemporary Art, Boston (ICA Boston), USA, Israel Museum, Israel, Los Angeles County Museum of Art (LACMA), USA, Museo de Arte Latinoamericano de Buenos Aires (MALBA), Argentina, Musée d'Art Moderne de la Ville de Paris, France, Musée D'Orsay, France, Museu de Arte de São Paulo (MASP), Brazil, Museu de Arte Moderna de Sao Paulo (MAM), Brazil, Museum of Contemporary Art Chicago (MCA Chicago), USA, Museum of Contemporary Art, Los Angeles (MOCA LA), USA, Museum of Fine Arts, Boston (MFA Boston), USA, Nasher Museum of Art at Duke University, USA, National Museu de Arte Moderna de Sao Paulo (MAM), Brazil, Museum of Denmark, Denmark, Philadelphia Museum of Art, USA, Pinakothek der Moderne, Germany, Seattle Art Museum (SAM), USA, Smithsonian's Hirshhorn Museum and Sculpture Garden, USA, Stedelijk Museum Amsterdam, Netherlands, Tel Aviv Museum of Art, Israel, Victoria and Albert Museum (V&A), United Kingdom, Virginia Museum of Fine Arts, USA, and Walker Art Center, USA, among many others.

Gallery Response

International collectors responded with great enthusiasm to the gallery presentations across Frieze New York, with galleries reporting significant sales throughout the fair at a wide range of price points:

Matthew Marks Gallery (New York and Los Angeles) Senior Director Jacqueline Tran added, "Frieze New York provides a terrific platform for the gallery with a strong range of programming that places artists and galleries

from around the world in dialogue. This year's fair felt especially energized and attracted a diverse group of collectors, who didn't let record temperatures stop them from viewing and purchasing work. We were pleased to see so many U.S. collectors that we had not seen in some time. There was tremendous interest in the work of Rebecca Warren, Gary Hume, Ken Price, and Anne Truitt in particular, and we were able to place their works, amongst others, with distinguished collectors."

Maureen Paley, Founder of **Maureen Paley Gallery** (London) said, "We have had a strong collector and curator response at Frieze New York with sustained sales and interest in the whole of the gallery program. A particular highlight was the portrait wall by Wolfgang Tillmans. There was also continued interest in Peter Hujar supported by his recent exhibition at the Morgan Library, along with appreciation for Gillian Wearing and Yale graduate newcomer Felipe Baeza who we have first introduced at the fair together with our more recognised artists to great effect. Frieze provides a unique setting in which all this is possible."

Rachel Lehmann, partner at **Lehmann Maupin** (New York, Hong Kong, Seoul), commented, "Our thematic booth featuring the work of McArthur Binion, Shirazeh Houshiary, and Cecilia Vicuña—artists whose diverse practices explore language and communication—attracted so much positive attention! Sales were strong and we were pleased to place works with many museum trustees. I found the new layout an improvement and the quality of the fair overall to be elevated this year."

Simon Cole, Director of **Cooper Cole Gallery** (Toronto) said, "We are so thrilled to have exhibited at Frieze New York for the first time. As the only Canadian gallery at the fair it is a huge honour to have been awarded the Frame Prize. It's like coming in first place in the art olympics! We are really thrilled with the response to Tau Lewis's sculptures. She has put a ton of hard work in to developing this body of work, so it has been amazing that the works have been so well received. We are really proud of Tau, and are happy to report that all her sculptures have found homes in some great private and institutional

collections across the globe.”

Jack Shainman, Founder of **Jack Shainman Gallery** (New York) said “We are pleased to return and participate in this year’s edition of Frieze New York. The gallery saw strong sales across a number of gallery artists with significant support from our collector base. It is a joy to be a part of the enthusiastic community that comes out for Frieze, and we were pleased to show strong works by artists including El Anatsui, Nick Cave, Enrique Martinez Celaya, Lynette Yiadom-Boakye, Richard Mosse, and Becky Suss among others. We were also excited to have major work by Hank Willis Thomas featured on our booth and in the Live section of the fair curated by Adrienne Edwards.”

Ryan Lee Gallery Co-founder Jeffrey Lee said, “We are thrilled with the critical response from curators, collectors and artists as well as strong sales and great press that we have received for Emma Amos at Frieze. Amos has been making art in New York City since the 1960s and deserves every bit of this attention.”

Stand Prizes

Frieze New York 2018 included three awards recognizing exceptional presentations from galleries across the fair, including the Frieze Stand Prize, for the most exceptional presentation by a gallery taking part in any section of the fair; the Frieze Focus Prize, for galleries aged 12 years or younger; and the Frieze Frame Prize, for galleries ages eight years or younger, supported by Bulleit Frontier Whiskey.

Jhaveri Contemporary (Mumbai, Spotlight) was awarded the Frieze Stand Prize for their presentation on Mohan Samant. The jury commended the spirit of risk taking by the gallery in its decision to present a historically important Indian artist not previously seen by a mainstream audience. They observed the artist was pushing the boundaries of Indian modern and contemporary art and the gallery presentation enabled his work to be introduced to an American and global audience at Frieze New York.

Nuno Centeno (Porto, Focus) received the Focus Stand Prize, for their group presentation of works by Dan Rees, Adriano Amaral, Ana Cardoso, Adriano Costa and Gabriel Lima. The jury described the Nuno Centeno presentation as bold, showcasing the work of artists with an interesting dialogue. This was

reflected in the poise and freshness of the stand.

This year's judging panel of leading international curators and directors for the Frieze Stand Prize and Frieze Focus Prize included **Christopher Bedford** (Dorothy Wagner Wallis Director, The Baltimore Museum of Art), **Omar Kholeif** (Manilow Senior Curator and Director of Global Initiatives, Museum of Contemporary Art Chicago) and **Suzanne Cotter** (Director, Mudam Luxembourg Musée d'Art Moderne Grand-Duc Jean).

Finally, Frieze awarded **Cooper Cole** (Toronto) the Frame Prize 2018 supported by Bulleit Frontier Whiskey. The prize acknowledged the gallery's exceptional sculptural presentation by Tau Lewis in the *Frame* section, dedicated to ambitious solo shows by emerging galleries.

This year's jury of emerging international art experts included **Courtenay Finn** (Curator, Aspen Art Museum), **Elena Filipovic** (Director and Curator, Kunsthalle Basel), and **Jamillah James** (Curator, Institute of Contemporary Art, Los Angeles).

Partners

In addition to global lead partner Deutsche Bank, Frieze New York partnered with LIFEWTR, BMW, the Financial Times and Ruinart, plus Stella Artois, Bulleit Frontier Whiskey, Saks Fifth Avenue, Douglas Elliman Real Estate, Resy, and the Standard. The Frieze Artist Award was supported by Luma Foundation. The Feature Hudson Foundation booth in the *For Your Infotainment* section was realized with the generous support of UOVO.

Further Information

To keep up-to-date on all the latest news from Frieze, sign up to our newsletter at frieze.com, and follow @FriezeArtFair on Instagram, Twitter and Frieze Art Fairs on Facebook. #FriezeArtFair #FriezeWeek

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Notes to Editors

Frieze: Frieze is the world's leading platform for modern and contemporary art for scholars, connoisseurs, collectors and the general public alike. Frieze comprises three magazines—*frieze*, *Frieze Masters Magazine* and *Frieze Week*—and four international art fairs—Frieze London, Frieze Masters, Frieze New York and Frieze Los Angeles. Additionally, Frieze organizes a program of special courses and lectures in London through Frieze Academy.

Frieze was founded in 1991 by Matthew Slotover and Amanda Sharp, with the

launch of *frieze* magazine, the leading international magazine of contemporary art and culture. In 2003, Sharp and Slotover launched Frieze London art fair, which takes place each October in The Regent's Park, London. In 2012, they launched Frieze New York, which occurs each May in Randall's Island Park, and Frieze Masters, which coincides with Frieze London in October and is dedicated to art from ancient to modern. In 2018, Frieze announced the launch of Frieze Los Angeles, which will open February 14–17, 2019 at Paramount Pictures Studios, Los Angeles.

Partners

Deutsche Bank: Frieze New York is sponsored by global lead partner Deutsche Bank for the seventh consecutive year, continuing a shared commitment and understanding of the unique role contemporary art plays in today's globalized culture. Deutsche Bank has been supporting the work of cutting edge, international artists and their galleries for more than 35 years and has distinguished itself as a global leader in corporate art programs. For further information please visit art.db.com and db-artmag.com.

LIFEWTR, supporter of The LIFEWTR Fund is a premium water brand committed to advancing and showcasing sources of creativity. LIFEWTR has been named the Official Global Water and Emerging Program Partner for Frieze and has entered into a wide-ranging, multi-faceted global partnership with Frieze that will further the brand's commitment to supporting emerging artists through various touchpoints, beginning with a robust activation at Frieze New York that includes the introduction of The LIFEWTR Fund, a series of panel discussions around the theme "Art Beyond Borders" and the announcement of LIFEWTR's sponsorship of the Frieze Academy.

Financial Times is one of the world's leading business news organizations, recognised internationally for its authority, integrity and accuracy. The FT marks 130 years in 2018 with a record paying readership of more than 910,000. The FT is now a majority digital content business, with digital subscriptions up 10 percent to 714,000, representing more than three-quarters of the total paying audience. Content revenues represent almost two-thirds of total revenues,

double the share of five years ago.

BMW: For almost 50 years, the BMW Group has initiated and engaged in over 100 cultural cooperations worldwide. The company partners with leading museums and art fairs as well as orchestras and opera houses around the world. The BMW Group takes absolute creative freedom in all its cultural activities – as this initiative is as essential for producing groundbreaking artistic work as it is for major innovations in a successful business. Now in its seventh consecutive year, the company again provides the 7 Series VIP shuttle fleet for Frieze New York, welcomes fair visitors in their dedicated BMW Lounge space and hosts an art and design talk together with Soho House.

Ruinart is the official Champagne partner for Frieze New York 2018. Founded on the first of September 1729, Ruinart is the first established champagne house in the world. Maison Ruinart expresses its commitment to art by commissioning well-known artists, since 1896, with Alphonse Mucha. This year, the Chinese artist **Liu Bolin** received “carte blanche” to give his vision of the House. He created eight new and fascinating images during his ten-day residency at Maison Ruinart in Reims. By making the actual people invisible in his photographs Liu Bolin reveals all the human work and the link with nature behind each bottle of Ruinart.

Luma Foundation, supporter of the Frieze Artist Award:

In 2004, Maja Hoffmann created the Luma Foundation to support the activities of artists, independent pioneers and organizations working in the visual arts, photography, publishing, documentary filmmaking, and other media. The Luma Foundation produces, supports, and enables challenging art projects committed to an expansive understanding of environmental issues, human rights, education and culture.

In 2014, Luma started the regeneration of the Parc des Ateliers, an expansive former industrial site located in Arles, France. Situated adjacent to the city’s UNESCO World Heritage sites, the Parc des Ateliers serves as the major programmatic and cultural centre for the Luma Foundation’s diverse activities. The site includes a resource centre designed by architect Frank Gehry (to open in 2019); various industrial buildings rehabilitated by Selldorf Architects; and

a public park designed by landscape architect Bas Smets. Hoffmann works closely with the Luma Arles Core Group (Tom Eccles, Liam Gillick, Hans Ulrich Obrist, Philippe Parreno, and Beatrix Ruf) on a program of exhibitions and multidisciplinary projects presented each year in the site's newly rehabilitated venues of the Grande Halle, Les Forges, and the Mécanique Générale. More info: www.Luma-arles.org.

Bulleit Frontier Whiskey, supporter of the Frame Prize: The Bulleit Distilling Co. was founded in 1987 by Tom Bulleit, inspired by a family tradition. Bulleit whiskeys use a higher proportion of rye grain, which gives them their distinctive bold, spicy taste. Bulleit ranks as one of the fastest-growing whiskeys in America, which Tom largely credits to word-of-mouth recommendations and friends and partners on the cultural frontier. In 2014, Bulleit broke ground on The Bulleit Distilling Co., a new \$115 million distillery located in Shelbyville, Ky., which opened in March 2017. Guests are invited to learn more about the past, present and future of Bulleit by visiting the Bulleit Frontier Whiskey Experience at Stitzel-Weller in Louisville, Ky., a member of the Kentucky Bourbon Trail® tour. In the spirit of exploring cultural boundaries, Bulleit, as an official partner of Frieze New York, is proud to honor emerging galleries and their artists via the 2018 Frieze Frame Stand Prize.

Universal Design Studio is an award-winning architecture and interiors practice based in London. It works internationally on commissions including hotels and restaurants, retail spaces, galleries and renowned cultural institutions. Universal uses a bespoke approach for each client, rich in intellectual rigour and creativity, to create inspiring places with a powerful visual impact. Universal have been the architects of Frieze London for the last four years and were responsible for the acclaimed redesign of Frieze London in 2014. Other notable projects include Ace Hotel London and At Six Hotel in Stockholm. Universal was founded in 2001 by Edward Barber and Jay Osgerby, in response to the growing demand for their distinctive design aesthetic and clever use of material details in an architectural and interior design context. The studio is co-directed by

Hannah Carter Owers and Jason Holley.

Directors and Curators

Andrew Bonacina was appointed Chief Curator of The Hepworth Wakefield in 2013, having previously served as curator at International Project Space in Birmingham and exhibitions organizer at Chisenhale Gallery (London); he has written on contemporary art for *frieze*, *Mousse*, Phaidon and Taschen amongst others.

Tom Eccles is Executive Director of the Center for Curatorial Studies, Bard College, New York. Since 2006, he has been a member of the “Core Group” of advisors for the Luma Foundation, and a curatorial adviser to the Park Avenue Armory. From 1996–2005, he was Director of the Public Art Fund in New York City.

Adrienne Edwards is the recently appointed Engell Speyer Family Curator and Curator of Performance at the Whitney Museum of American Art, a post she begins in May. She has realized new cross-boundary work with a wide range of artists, including commissions with Yto Barrada, Teju Cole, Juliana Huxtable, Rashid Johnson, Laura Lima, Wangechi Mutu and Yvonne Rainer, and Tracey Rose in addition to projects and productions by Jonathas de Andrade, Chimurenga, Kwani Trust, Senga Nengudi, Lorraine O’Grady, Will Rawls, and Carrie Mae Weems for Performa, where she was Curator from 2010–2018. As the Walker Art Center’s Curator at Large from 2016–2018, Edwards organized Jason Moran’s first-ever monograph and touring exhibition, co-curated the permanent collection exhibition, “I am you, you are too”, and co-led a \$1million Mellon Foundation Interdisciplinary Initiative. Other curatorial projects have included the critically acclaimed exhibition and catalogue “Blackness in Abstraction”, hosted by Pace Gallery in 2016. In addition to being a PhD Candidate in Performance Studies at New York University, she is a contributor to numerous exhibition catalogues and art

publications including *Aperture*, *Art in America*, *Parkett*, and *Spike Art Quarterly*.

Matthew Higgs is an artist and, since 2004, the Director and Chief Curator of White Columns. Since the early 1990s he has organized more than 300 exhibitions and projects with artists in Europe and North America. His writings have appeared in more than 50 books and catalogues, most recently for Ella Kruglyanskaya and Judith Scott. Since 2002 he has collaborated extensively with organizations and art centers that support the work of artists with mental and developmental disabilities including Creative Growth (Oakland, CA); N.I.A.D. (Richmond, CA); Healing Arts Initiative (New York); and Fountain House Gallery (New York).

Toby Kamps is Jane Dale Owen Director and Chief Curator of the Blaffer Art Museum and Research Assistant Professor of Art History at the University of Houston. As Curator of Modern and Contemporary Art at The Menil Collection, Houston, Kamps has organized solo exhibitions by artists such as Claes Oldenburg, Ellsworth Kelly, Vanessa Beecroft, Danny Lyon and Wols (Wolfgang Schulze), as well as thematic surveys including “Silence”; “The Old, Weird America”, “Small World: Dioramas in Contemporary Art” and, with a curatorial team, “Baja to Vancouver: The West Coast and Contemporary Art”. His previous positions include Curator and Department Head, Museum of Contemporary Art San Diego; Director, Institute of Contemporary Art, Maine College of Art, Portland; and Senior Curator, Contemporary Arts Museum Houston. A graduate of Bowdoin College, the Williams College Graduate Program in the History of Art, and the Getty Museum Leadership Institute, Kamps has written on contemporary art and artists for numerous exhibition catalogues and magazines.

Laura McLean-Ferris is Curator at the Swiss Institute. McLean-Ferris started at the institute in 2015 as an adjunct curator, and has organized several exhibitions for the New York venue since then, such as: “Nina Beier: Anti-Ageing” (2015), “Nancy Lupo: Parent and Parroting” (2016), “Alex Baczynski-Jenkins: Us Swerve” (2016) and “Olga Balema: Early Man” (2016). Prior to the Swiss Institute, McLean-Ferris was an independent curator creating exhibitions for a variety of art spaces, including London’s David Roberts Art Foundation, Glasgow Sculpture Studios, S1 in Sheffield, as well as Chapter NY. She was part

of the curatorial team for the 13th edition of Performa, and was an associate curator for the 2015 Ljubljana Biennial. She has written for *Artforum*, *Art-Agenda*, *frieze*, *Mousse*, and *Flash Art International*, among other publications. In 2015, she received a Creative Capital / Warhol Foundation Arts Writers Grant for short-form writing.

Loring Randolph is Artistic Director for the Americas. Previously, she was partner at the New York-based gallery Casey Kaplan. Randolph holds a masters in artsbusiness from Sotheby's Institute in London where she wrote her thesis on the contemporary art market in London, and a BFA in graphic design and BA in art history from the University of Michigan.

Victoria Siddall serves as Director of Frieze London, Frieze New York and of Frieze Masters. Siddall has been with Frieze since 2004 and launched Frieze Masters in 2012. She is also co-chair of Studio Voltaire's (London) board of trustees.

Amy Zion is a curator and writer living in New York City. Since 2016, Zion has worked at the Center for Curatorial Studies at Bard College (New York), where she leads second year practicum on curating and publishing online and co-edits the school's student-led publication accessions.org. She is currently curating exhibitions at the Indianapolis Museum of Contemporary Art (2019) and a longer-term research project focusing on "regionalism" in contemporary art. With Helga Christoffersen, she is collaborating on a publication of emerging art in Nordic countries; and she edited a monograph on the work of Abbas Akhavan, which will be released by Skira in 2018.