

Frieze New York  
Press Release  
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## Frieze Announces Participating Artists for New Live Program at Frieze New York 2018

**“ASSEMBLY” is a new curated program featuring Renée Green, Alfredo Jaar, Dave McKenzie, Raúl de Nieves with Erik Zajaceskowski, Adam Pendleton, Lara Schnitger and Hank Willis Thomas inspired by protest and collectivity**

**Adam Pendleton’s *Black Dada Flag (Black Lives Matter)* will fly as six-month installation nearby Scylla Point on NYC Parks’ Randall’s Island from May 1 until November 1**

Frieze today announces the participating artists for *Live*, a new program of performances and installations presented by galleries, launching at Frieze New York 2018. Curated by **Adrienne Edwards** (Walker Art Center, Minneapolis; recently appointed Whitney Museum of American Art, New York) and entitled “ASSEMBLY”, the time-based program will feature processions, ritualistic and conceptual performance alongside sound installations, banners and flags. Artists will engage with significant issues of our time and experiment with alternative modes of collectivity. Frieze New York takes place in NYC Parks’ Randall’s Island Park from May 3–6, 2018 and is supported by global lead partner Deutsche Bank for the seventh consecutive year.

The participating artists and galleries for *Live* 2018 are: **Renée Green** (Galerie Nagel Draxler) **Alfredo Jaar** (Galerie Lelong & Co./Goodman Gallery) **Dave McKenzie** (Susanne Vielmetter Los Angeles Projects), **Raúl de Nieves** (Company Gallery) with **Erik Zajaceskowski**, **Adam Pendleton** (Pace Gallery), **Lara Schnitger** (Anton Kern Gallery) and **Hank Willis Thomas** (Jack Shainman Gallery).

Adrienne Edwards, recently appointed Engell Speyer Family Curator and Curator of Performance at the Whitney Museum of American Art (New York) where she starts in May, is Curator at Large at the Walker Art Center and



formerly Curator at Performa. Edwards will work closely with participating artists and galleries to present new and existing works which touch on themes including feminist protest, gun violence, racism, and queer utopias.

**Loring Randolph** (Frieze Artistic Director for the Americas, New York) said: “*Live* affirms Frieze’s commitment to curated programming and boundary-pushing practices. The fair aims to support galleries in presenting experimental works beyond the confines of their booths; and Adrienne’s inspired program will connect global political realities with vital urban histories. It’s so exciting that through Adrienne’s vision for *Live* we have worked with NYC Parks’ Randall’s Island Park to mount a major six-month installation of Adam Pendleton’s artwork, which begins during Frieze Week. This marks the first time that Frieze will have a public sculpture on view for an extended period, enhancing the significance and impact of this work for the city of New York and the country at large.”

Visitors to Frieze New York will encounter *Live* performance and installations all around the fair, inside the *Frame* section and across Randall’s Island, including:

- Adam Pendleton’s monumental *Black Dada Flag (Black Lives Matter)* (2015–18) which will be planted on the bank of NYC Parks’ Randall’s Island near what is now officially called Scylla Point – noted on historical maps as “Negro Point”, positioned close to Hell Gate – where the East and Harlem Rivers meet. Representing Frieze’s first six-month installation on Randall’s Island, the work will be in place from May 1 to November 1, 2018;
- Lara Schnitger’s hybrid performance that fuses feminist protest with notions of feminine dress, manifested through sculpture and ritual. A processional work created for urban centers, the New York debut at Frieze features a new quilted banner and textile installation, as well as the launch of a “whisper network,” which will draw the audience into the performance;
- Raúl de Nieves’s and Erik Zajaceskowski’s fair procession *THANK YOU/ THANK YOU*, for which the artists will wear elaborately ornamental costumes that double as sound pieces, culminating in an imaginative installation; and
- *Furtive Movements*, Dave McKenzie’s solo performance as a magician,

- exploring the ways in which the gestures of black bodies (hands in pockets, shoulders askew, etc.) are said to signal danger or the need for surveillance.
- Manifesting as a direct public address through sound, Alfredo Jaar will broadcast recorded messages by a range of artists and writers over the fair's loudspeaker; while
  - Renée Green's *Space Poem #5 (Years & Afters)* (2015) will bring together 28 poetic and colourful wall banners with a new pendant sound work *Begin Again, Begin Again (Years)* (2018).
  - Also working with visual emblems of civic engagement, Hank Willis Thomas will present *15,093* and *15,580* (both 2018), embroidered fabric works each recalling the American flag but with stars that number lives lost by gun violence in recent years.

Adrienne Edwards said: "New York has a rich history of art and protest through performance, and the art fair is an innately performative space. I'm looking forward to harnessing the energy of both with this program of artists, selected because their practices are visually striking, conceptually rigorous, and ethically engaged. I am particularly gratified that Adam Pendleton's *Black Dada Flag* will fly beyond the fair, for six whole months on Randall's Island, creating a physical space and significant marker in New York for the global Black Lives Matter movement. I hope that together these projects will serve as a platform to help us imagine what is possible today through the poetics of protest by breaking down boundaries between galleries and the street, the artist and their audience and making new propositions that open up conversations about the role of art in today's society."

Frieze has a significant history of presenting and commissioning time-based work by artists, with live and participatory works by **Dora Budor**, **Pia Camil**, **Maurizio Cattelan**, **Giosetta Fioroni**, **Liz Glynn**, **Anthea Hamilton**, **Ryan McNamara** and **Eduardo Navarro** featured in recent editions of Frieze New York; the first performance work in the Tate Collection (UK) was acquired from Frieze London in 2004.

For further information and tickets please see [frieze.com](http://frieze.com) For regular updates on all the fair's news, follow us on Facebook, Twitter and Instagram @FriezeArtFair (#Frieze).

–End

## **Further Information**

### **Renée Green, Galerie Nagel Draxler**

*Space Poem #5 (Years & Afters)* (2015) brings together 28 poetic and colourful wall banners with a new pendant sound work *Begin Again, Begin Again (Years)* (2018).

Renée Green (b. 1959 Cleveland, Ohio) lives and works in Somerville, MA and New York City. Recent exhibitions include “Within Living Memory”, Carpenter Center for the Visual Arts at Harvard University, Cambridge (2018); “Facing”, Prefix, Toronto; “Cinematic Migrations” and “Tracing”, XXII CSAV – Artists Research Laboratory, Fondazione Antonio Ratti, Como; and “Spacing”, Lumiar Cité, Lisbon (all 2016).

### **Alfredo Jaar, Galerie Lelong & Co./Goodman Gallery**

Manifesting as a direct public address through sound, Alfredo Jaar broadcasts recorded messages by a range of artists and writers over the fair’s loudspeaker.

Alfredo Jaar (b. 1956, Santiago) is an artist, architect and filmmaker based in New York City. His work has been shown extensively throughout the world. Recent exhibitions include a solo show at the Yorkshire Sculpture Park (UK), involving a new commission, *The Garden of Good and Evil* (2017).

### **Dave McKenzie, Susanne Vielmetter Los Angeles Projects**

Dave McKenzie will present *Furtive Movements*, a solo performance as a magician, meditating on the ways in which the gestures of black bodies (hands in pockets, shoulders askew, etc.) are said to signal danger or the need for surveillance.

Dave McKenzie (b. 1977, Kingston, Jamaica) lives and works in Brooklyn, New York. Recent and forthcoming exhibitions include “Stories of Almost Everyone,” Hammer Museum, Los Angeles (2018), “The Times,” The FLAG Art Foundation (2017) and the Whitney Biennial, New York (2014) plus solo exhibitions at Galerie Barbara Wien, Berlin, Germany (2018) and at University Art Museum, University at Albany SUNY, Albany (2017).

**Raúl De Nieves, Company Gallery, with Erik Zajaceskowski**

For *THANK YOU/THANK YOU*, Nieves and his collaborator Erik Zajaceskowski will wear elaborately ornamental costumes that double as sound pieces during their procession through the fair, culminating in an imaginative installation. Nieves and Zajaceskowski work in boundless imagination, collage, sculpture, and found objects. They push the boundaries of storytelling by examining and reconfiguring the world we inherited, where we are today, and where we are going.

Raúl de Nieves (b. 1983, Michoacán, Mexico) lives and works in Brooklyn, New York. De Nieves has exhibited widely, including at MoMA PS1 and The Museum of Art and Design (both New York). He has also performed at Artists Space, BOFFO, The Kitchen, Performa 13 (all New York) and numerous other venues. In 2015, he was included in MoMA PS1's Greater New York.

Erik Zajaceskowski lives and works in Brooklyn, New York. His projects include art spaces Mighty Robot (1998–2004), Secret Project Robot (2004–current), and Happyfun Hideaway (2013–current) and collaborations with artists, musicians and institutions including Rachel Nelson, Chris Uphues, Brian Chase, Black Dice, Rob Corradetti, Raúl de Nieves, White Magic, Oneida, MoMA PS1, the Kitchen, Issue Project Room and The Knitting Factory.

**Adam Pendleton, Pace**

Adam Pendleton's monumental *Black Dada Flag (Black Lives Matter)* (2015–18) will be planted on the bank of NYC Parks' Randall's Island near what is now officially called Scylla Point – noted on historical maps as “Negro Point”, positioned close to Hell Gate – where the East and Harlem Rivers meet. Previously exhibited at the Venice Biennale's Belgian National Pavilion in 2015, the new, larger scale flag will dance over its new territory, indexing unlikely correlations: state-sanctioned violence and Modernist abstraction, the street march and the Bauhaus, Negro and Scylla. Representing Frieze's first six-month installation on Randall's Island, the work will be in place from May 1 to November 1, 2018.

Adam Pendleton (b. 1984, Richmond, Virginia) lives and works in New York. Recent and forthcoming exhibitions include “LeWitt, Nevelson, Pendleton” at Pace (Geneva, 2018), “Adam Pendleton: Becoming Imperceptible” at MOCA Cleveland, “Front Room: Adam Pendleton” at Baltimore Museum of Art (both 2017) and “Blackness in Abstraction” at Pace (New York, 2016).

### **Lara Schnitger, Anton Kern Gallery**

Entitled *Suffragette City*, Schnitger presents the New York premiere of a hybrid performance that fuses feminist protest with notions of feminine dress, manifested through sculpture and ritual. A work created to circulate among urban centers, *Suffragette City* at Frieze features a new quilted banner and textile installation, as well as the launch of a “whisper network,” which draws the audience into the performance.

Lara Schnitger (b. 1969, Haarlem, Netherlands) lives and works in Los Angeles and Amsterdam. Recent exhibitions include “Suffragette City”, Kunsthaus Dresden (2017); “In Real Life: Lara Schnitger”, Hammer Museum, Los Angeles (2016); and “Suffragette City”, FRAC Champagne-Ardenne, Rheims (2015).

### **Hank Willis Thomas, Jack Shainman Gallery**

Continuing to work with the reframing of visual emblems of civic pride, Hank Willis Thomas presents *15,093* and *15,580* (both 2018), embroidered fabric works each recalling the American flag but with stars that number lives lost by gun violence in 2016 and 2017 respectively. As we look at this distorted symbol of America, we are left to ask ourselves who and what the stars represent.

Hank Willis Thomas (b. 1976, Plainfield, New Jersey) lives and works in New York City. His first comprehensive survey, “Hank Willis Thomas: All Things Being Equal...,” will open at the Portland Art Museum, Oregon, in 2019; and “Hank Willis Thomas: Unbranded” opens at the Block Museum of Art, Chicago, on April 14, 2018. Notable solo and group exhibitions include his AIMIA | AGO Prize winning exhibition at the Art Gallery of Ontario (2017) and “Repetition and Difference”, Jewish Museum, New York (2015). In April, Thomas’ work will be unveiled at the Equal Justice Initiative The Legacy Museum: From Enslavement to Mass Incarceration.

## 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.

**Frieze New York** will take place in Randall's Island Park from May 4 – 6, 2018, with Preview Days on May 2 and 3. Featuring more than 190 galleries from 30 countries, Frieze New York 2018 showcases an extraordinary cross-section of work by international artists, from newly discovered talents to the most influential figures of the 20th century. Introducing new programs, curators and a fresh layout for its seventh edition, Frieze New York is led by Victoria Siddall (Director, Frieze Fairs) and newly appointed Artistic Director Loring Randolph. Frieze New York is sponsored by global lead partner Deutsche Bank.

**Deutsche Bank:** Frieze New York is sponsored by global lead partner Deutsche Bank for the seventh consecutive year, continuing a shared commitment to discovery and artistic excellence. 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](http://art.db.com) and [db-artmag.com](http://db-artmag.com).

**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 Edgar Arceneaux, Yto Barrada, Teju Cole, Juliana Huxtable, Rashid Johnson, Laura Lima, Julie Mehretu and Jason Moran, Wangechi Mutu, Adam Pendleton and Yvonne Rainer, and Tracey Rose in addition to projects and productions by Jonathas de Andrade, Chimurenga, Kwani Trust, Benjamin Patterson, Pope.L, Ralph Lemon, Senga Nengudi, Lorraine O’Grady, Dave McKenzie, Will Rawls, and Carrie Mae Weems for Performa, where she was Curator from 2010–2018. Edwards developed special thematic presentations within the Performa biennial, including “AFROGLOSSIA” (Performa 17), “Babylon Brazil” (Performa 15), and “Three Duets, Seven Variations” on the occasion of the New York tour of “Radical Presence: Black Performance in Contemporary Art” (Performa 13). She also oversaw Performa’s institutional partnerships and co-commissioning relationships with Anthology Film Archives, the Metropolitan Museum of Art, MoMA, and The Studio Museum in Harlem. 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*.

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