



Art Market

## The 10 Best Booths at Frieze New York 2021

● Benjamin Sutton May 6, 2021 2:15pm

Nearly 14 months after New York City's last major art fair turned out the lights—and, within days, the city went into lockdown—the art world is easing back into some of its pre-pandemic habits. Granted, New York's first fair back is necessarily smaller, with Frieze scaling back from its usual offering of nearly 200 exhibitors to just 64. This year's event is also notably more accessible compared to the usual expedition to Randall's Island, taking up residence instead at The Shed on Manhattan's west side. Health and safety protocols have been beefed up, too, with negative COVID-19 tests or vaccine proof required in order to gain strictly timed entry, so that even at the height of Wednesday's opening day, the mood was subdued.

While the overall atmosphere of Frieze's opening day might have been muted, many gallery presentations were anything but. Some opted for a maximalist approach with plentiful hangings or booth-swallowing installations. A number also tailored their presentations to Frieze's special program in tribute to professor Sarah Elizabeth Lewis's Vision & Justice Project, showcasing artists who are wrangling with the thorny relationship between race and citizenship in the United States. Here, we take a closer look at 10 standout booths at this year's Frieze New York.

# MITCHELL-INNES & NASH

## Mitchell-Innes & Nash and Esther Schipper

Main Sector, Booth A8

With works by General Idea



General Idea, installation view in Mitchell-Innes & Nash and Esther Schipper's booth at Frieze New York, 2021. © Estate of General Idea. Courtesy of the Estate of General Idea; Mitchell-Innes & Nash, New York; and Esther Schipper, Berlin.

The cross-Atlantic partnership between New York's Mitchell-Innes & Nash and Berlin's Esther Schipper has resulted in an excellent booth devoted to the output of General Idea, the collective formed in 1969 by AA Bronson, Felix Partz, and Jorge Zontal. The presentation features some of their most distinctive works, like their paintings and drawings of frolicking, frilly poodles (priced between \$15,000 and \$168,000), and their darkly comic 1992 group self-portrait *Playing Doctor* (priced at \$150,000). The work was created at the height of the AIDS crisis that would ultimately claim Partz's and Zontal's lives. The booth's centerpiece is the set of nine abstract

## MITCHELL-INNES & NASH

panels *El Dorado Series* (1992), an abstracted interpretation of 18th-century Spanish caste paintings that sought to establish a hierarchy among ethnic groups in South America.

“This is a body of work we’ve been wanting to show for some time, but after living through the tumult of the last 14 months, it seemed even more necessary to return to a live fair with a presentation that addressed the concerns and ambitions of the recent past with those of the present,” Lucy Mitchell-Innes and Esther Schipper said in a joint statement. “What we love about General Idea is that the work is never overly didactic or overtly critical. It makes its statement through the language of parody, humor, and, of course, camp, allowing for a kind of criticism that is intellectually unpretentious and coolly, if not ambiguously, unmoved.”