

MITCHELL-INNES & NASH

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ART REVIEW

Frieze New York, First Live Art Fair in a Year, Kicks Off at the Shed

Our critics toured more than 60 booths — a sight for art-starved eyes. Here are 16 highlights to catch, in person or virtually.

By Will Heinrich and Martha Schwendener

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The colossal white tent on Randalls Island — the one that occasionally threatened to uplift and blow away — is gone, along with the frenetic ferry rides up and down the East River. But [Frieze](#) is back, the first live art fair returning to New York after more than a year.

This year's edition, taking place Wednesday to Sunday, is inside the Shed, the performing arts center on the Far West Side at [Hudson Yards](#). It includes only 64 commercial galleries — as opposed to nearly 200 in 2019 — though some international exhibitors from Buenos Aires, Brazil and London are represented. But there is plenty of work worth seeing, spread over more than three double-height levels. All necessary health precautions are being observed, but unless you've made prior arrangements, you may not be able to attend in person: Tickets are already sold out. What remains is a waiting list and an extensive virtual Viewing Room with more than 160 international galleries, which you can visit free through May 14.

The displays on the whole are a little conservative, which is understandable enough in an uncertain moment. Many galleries are showing painting, the easiest medium to sell — or mounting dutiful roll calls of their artists. But the Shed, often criticized for its blandness, serves as a surprisingly suitable convention center, and there are gems among the cautious displays.

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Level 2

Mitchell-Innes & Nash, Esther Schipper (A8)



“Mondo Kane Kama Sutra (Distressed) #15A,” by General Idea at the Mitchell-Innes & Nash, Esther Schipper booth. *Krista Schlueter for The New York Times*

Founded in 1969 by the artists AA Bronson, Felix Partz and Jorge Zontal, the collective General Idea made heady but playful work that dealt with sex, art, money, and the AIDS crisis. This solo presentation offers a scattershot but substantive introduction to the group’s oeuvre. Their signature poodles appear both in cheerfully self-aware drawings with mounds of pasta-like curls and on canvas in a discreet ménage-à-trois. (Will Heinrich)