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Laster, Paul. "Roundup from Frieze New York 2021." *ArtAsiaPacific*. May 7, 2021.



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*TAL R's bronze sculpture **Young Boy Walking** (2019), portraying a crudely formed, comical figure in motion, stands alongside his surreal still life painting **Untitled Flowers** (2020) at Anton Kern Gallery (New York), with ALIZA NISENBAUM's canvas **Neena dream of DJing** (2021) flanking it and **NICOLE EISENMAN'S** small **Untitled** (2021) painting further back. All photos by Paul Laster for ArtAsiaPacific*

Relocating from Randall's Island for a pared down edition at The Shed in Hudson Yards due to Covid-19 crowd restrictions, Frieze New York looks sharp, lively, and—other than the limited tickets and multiple procedures to gain entry—is easy to view.

The tenth edition of the fair presents 64 international galleries, with the majority of them from the United States or with branches in New York and Los Angeles. Most of the exhibitors opted for group presentations, with the exception of a few, including David Zwirner (New York / London / Hong Kong), James Cohan (New York), and Company (New York), which mounted solo shows of Dana Schutz, Trenton Doyle Hancock, and WangShui, respectively. Among the duo presentations were Huma Bhabha and Daniel Hesidence at Salon 94 (New York), and John Pai and Minjung Kim at Gallery Hyundai (Seoul).

Here are some of the highlights from the fair:

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*At Sean Kelly Gallery (New York), IDRIS KHAN's photograph of sheet music awash in blue pigment, **Each Second and Second** (2020), is inspired by the passage and collapse of time within textual, musical and visual bodies. This was juxtaposed with photographer **WU CHI-TSUNG'S** **Cyano-Collage 101** (2021), which combines the 19th-century photographic printing process with the tradition of Chinese shanshui landscape painting.*