

NIGHT GALLERY

2276 E. 16th Street, Los Angeles, California 90021 nightgallery.ca

Sarah Moroz, "Frieze New York is Back: Here are the Artists You Don't Want to Miss," i-D, May 2, 2018

i-D

ART | By [Sarah Moroz](#) | May 2 2019, 2:45am

frieze new york is back: here are the artists you don't want to miss

These ambitious presentations wrestle with identity, body image, gender, technology, and race.

It's time to venture across the Triborough bridge again because Frieze New York is back for its eighth showcase of modern and contemporary art. Touting diversity, outsider artists, and virtual reality, the 2019 edition opens in Randall's Island Park from May 2-5. With top galleries flying in from 26 countries, the fair showcases iconic art world figures (Tracey Emin, Jenny Holzer, Lorna Simpson, Anish Kapoor, Alex Katz, Robert Rauschenberg) as well as fresh features like a section dedicated to Latino and Latin American art (Diálogos) and the inaugural Frieze Sculpture at Rockefeller Center. There's a rich assortment to see, but i-D is especially excited about these ambitious presentations that compellingly wrestle with identity, body image, gender, technology, and race.

[...]

Kandis Williams, [Night Gallery](#)

Berlin- and Los Angeles-based artist [Kandis Williams](#) will present new collages and silkscreens, deepening the artist's examination of the struggles of race, the weight of colonial history, and problems of appropriation. Here the artist references a cast of cultural characters as varied as Michael Jackson, artist and educator Josef Albers, philosopher Jean Francois Lyotard, and choreographer Michael Clark. Her work remixes

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imagery and applies intellectual seriousness to the results (one of her pieces, which practically sounds like its own curriculum, is titled “Modernity is not merely a compromise between novel forms of commercially driven social organization and this archaic cultural pattern of patrilineal exogamy, but more fundamentally, a deepening of the compromise already integral to any exogamy that is able to remain patrilineal”). Groups of bodies are superposed and spliced, muddled with layers of dripping paint and brushstrokes, integrating black-and-white images sourced from historic photographs of Civil Rights leaders as well as almost cartoonish images of audience members ecstatically sporting 3-D glasses.



Kandis Williams, “And the self and not-self are either the same or the opposite,” 2019. 36 x 45 1/2 in (91.4 x 115.6 cm) KW 116.
Courtesy of Night Gallery.