



Lots to Love at Frieze New York 2023

Frieze New York, the spring season's essential, trend-defining gathering of the art world's top creators, curators, collectors and other influencers, is underway showcasing striking new work that suggests an emergence from pandemic induced artistic malaise, sans sequela.

This 11th iteration of Frieze New York, which opened for previews Thursday at The Shed at Hudson Yards, features the latest from hundreds of artists, represented by nearly 70 leading galleries from 27 countries. The sold-out event, which runs through Sunday, is ennobled by a strong presence from women, artists of color, and emerging creatives. It is a continuation of the arc that has brought Frieze New York to the very pinnacle of global contemporary art events.

The venerable art world elites – Gagosian, Pace, Hauser & Wirth, David Zwirner

and the like – are represented, or course. But so too are smaller galleries, like Tiwani Contemporary, Company Gallery, and Derosia, as part of the event's Focus section, which is dedicated to galleries under 12 years old showing solo exhibitions.

Here are a few highlights from this year's show:



Sam Lipp, Joe (Flesh), 2023 Oil on steel, screws. Photo by Jamie Lubetkin

Sam Lipp is a New York artist who draws and paints on steel. He uses this unusual medium to explore themes of sexuality, control, repression, failure and submission, through the depiction of disembodied faces and torsos in various states of restraint and discomfort.

Presented by **Derosia** of New York, Lipp uses a variety of techniques to render his subjects upon the cold, unforgiving surface, including the use of steel wool to create impasto dots of oil paint, or pencil drawing to create light play between the steel and the graphite.

In the 2023 work *Joe (Flesh)*, Lipp employs the steel wool technique to render a subject's head and neck, seemingly restrained with one side of his face caressing a dark surface, perhaps a floor. Restraint is further suggested by a pair of screws piercing the subject's neck, vampire-like. Joe speaks to mechanized repression and hard wired constraints. Scratches in the metal around the screws suggested attempted, but failed, escape, perhaps with a helper.

Lipp, who directs the New York gallery *Queer Thoughts*, earned a BFA from the School of the Art Institute of Chicago. His work, which includes painting, drawing, sculpture, video and photography, has shown in New York, Los Angeles, Miami, Paris, London and elsewhere.