An All-Female Curation of Frieze New York by Olympia Scarry

This year marks the fifth anniversary of Frieze New York, the stateside instalment of Frieze’s multi-media celebration of art, offering a showcase comprising 200 galleries from 31 countries worldwide. Encouragingly, the line-up champions more women artists than ever before – so, who better to give us a guided tour than Olympia Scarry? The Swiss artist and muse trained in sculpture at Matthew Barney’s New York studio, who is now curator and co-founder of not-for-profit, site-specific exhibition Elevation1049, where she works with Neville Wakefield and Maja Hoffmann. An artist herself, Scarry has selected other eight female artists who inspire her own practice, or with whom she forms a dialogue. Here she presents her highlights from this year’s fair.

Nancy Holt, Western Graveyards, 1968 (above)

“Nancy Holt’s Western Graveyards is an anthropological inventory of 60 photos she took of burial grounds in Virginia City, Nevada and Lone Pine, California. The work was created in 1968 during her formative and revelatory first trip west with Robert Smithson and Michael Heizer, at a seminal moment for the development of Land and Conceptual Art in the US, and it reflects her ongoing interest in human interventions in the landscape. These images of burial grounds bring back to mind the first pages of Karl Ove Knaussgard’s My Struggle, in which he discusses human nature’s inexplicable tendency to hide death and to lower it into the ground. “A town that does not keep its dead out of sight, that leaves people where they died, on highways and byways, in parks and parking lots, is not a town but a hell...”
Anne Collier, Woman With A Camera

Photo by: Polaroid
Servane Mary, Untitled

Photo by: Woman and child on a Horse
Roni Horn, Untitled

*Photo by:* “Here I feel movement without definition, without edges. The stones go by like the hours”
Isa Genzken, *Monterosso, 1990*

“*I recently met Isa Genzken in Berlin, and I find her practice a constant inspiration through form and material and attitude. Isa’s cement sculpture, I believe, is an unrealised proposal for a large-scale monumental sculpture. Unrealised projects are the ones I’m more interested in.*”