

Frieze London 2023

Booth B07

Mirosław Bałka, Iñaki Bonillas, Elena Damiani, Ayan Farah, Paul Fägerskiöld, Spencer Finch, Sofia Hultén, Lap-See Lam, Helen Mirra, Ryan Mrozowski, Frida Orupabo, Sophie Reinhold, Jerónimo Rüedi, Patricia Treib, Stanley Whitney, John Zurier

Galerie Nordenhake returns to Frieze London with a comprehensive exhibition showcasing major works from internationally renowned artists like Mirosław Bałka, Spencer Finch, Helen Mirra, Stanley Whitney and John Zurier. All artists significantly shaped the gallery programme in the last decades. Their works will be on view alongside collages, paintings, and installations by internationally emerging artists such as Iñaki Bonillas, Elena Damiani, Paul Fägerskiöld, Ayan Farah, Sofia Hultén, Lap-See Lam, Ryan Mrozowski, Frida Orupabo, Sophie Reinhold, Jerónimo Rüedi and Patricia Treib.

John Zurier (b. 1956) has, for more than two decades, developed abstract, near-monochrome paintings which capture the memory of fleeting phenomena, like the interplay of light and colour. Combined with the brushwork, time, and space he evokes a particular quality of light from the depths of his memory. Continuing the abstraction, large paintings from Stanley Whitney's (b. 1946) celebrated series of pulsating colour grid paintings will be on view next to the signature colour works by Spencer Finch (b. 1962), who recently presented a solo exhibition at the Hill Foundation and will prepare new works for the fair. Stanley Whitney is preparing a major retrospective exhibition for the Buffalo AKG Art Museum in 2024.

Another highlight of our presentation will be the delicate but unsettling collages by Frida Orupabo (b. 1986), shortlisted for the Joan Miro Prize and the Deutsche Börse Photography Prize 2023. Based on archival images her works explore questions related to race, family relations, gender, sexuality, violence, and identity.

Ayan Farah's (b. 1978) works are an alchemy of substances applied on canvas. She uses materials such as forest ash, clay, cloud-seeded water, indigo, mud, rust, and marigold, which she sources on her extensive travels, to dye pieces of found, often historic fabrics. Stitched-together they embody a timeline of the artist's travels in abstract patterns. In her practice, African handcraft traditions ultimately connect with elements of Western abstract art, and although not explicitly political, issues of power, property, trade, territory, and colonial relations saturate her work.

Elena Damiani (b. 1979) received her Master's in Fine Arts at Goldsmiths, University of London in 2010, after having studied Architecture and Fine Arts in Peru. Damiani collects and works with found material from diverse media that owns an inbuilt narrative and familiar appearance. This material is deconstructed and stripped of its initial context and recomposed into works that point out the manipulability of cultural items and information. By fragmenting and decontextualizing, these cultural objects are liberated, gaining a latent ambiguity and can now form paths and connections in our memory.