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FRIEZE

Sculpture From \$10K - \$1M on Frieze Viewing Room

From works riffing on office culture to lyrical lines in steel, discover sculpture across price points on Frieze Viewing Room

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Marsha Pels, Dead Cowboy, 2007-2008, Cast epoxy resin, cast rubber, deconstructed motorcycle, steel, neon lights, argon-mercury text on wall, Courtesy of the Artist and Lubov

Amalia Pica

Paperweight #7, 2021

Cast bronze and cucumber

£ 6,000

Presented by Tanya Bonakdar Gallery, Booth A4



Amalia Pica, Paperweight #7, 2021, Cast bronze and cucumber, Courtesy the artist and Tanya Bonakdar Gallery, New York / Los Angeles

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In recent years, **Amalia Pica** has become interested in traditional office environments, and in response has started to create playful sculptures that explore the tediousness of the material culture of working life. The *paperweight* sculptures consist of recognizable yet disparate objects such as children's toys, studio supplies, and items collected from nature, that she arranges in surreal compositions.

Paulo Nimer Pjota

VASO NUMERO 08 (VERMELHO GG), 2022

Ceramic

\$ 8,000

Presented by Mendes Wood DM, D7



Paulo Nimer Pjota, VASO NUMERO 08 (VERMELHO GG), 2022 ceramic, 74 cm x 24 cm, Courtesy of the Artist and Mendes Wood DM São Paulo, Brussels, New York / Copyright of the Artist

Paulo Nimer Pjota's works originate from an in-depth study of popular iconography and the structures of mass media. The artist usually incorporates detailed renderings of plants, vases, isolated words, cartoon and historical characters in his works, suggesting that art history and mass culture go hand in hand.

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Marsha Pels

Dead Cowboy, 2007-2008

**Cast epoxy resin, cast rubber, deconstructed motorcycle, steel, neon lights,
argon-mercury text on wall**

\$ 40,000

Presented by Lubov, FR11



Marsha Pels, *Dead Cowboy*, 2007-2008, Cast epoxy resin, cast rubber, deconstructed motorcycle, steel, neon lights, argon-mercury text on wall, Courtesy of the Artist and Lubov

Marsha Pels's sculptures often employ found objects, including materials from her personal life. The result is is poignant, autobiographical works such as *Dead Cowboy* (2008), made after her former partner left her unexpectedly. Frieze visited Pels' studio to learn more about her practice, **[watch the film here](#)**.

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Olafur Eliasson

Rising and setting love, 2022

Coloured glass (yellow, pink fade, yellow fade), silver, driftwood

€125,000

Presented by Tanya Bonakdar Gallery, A4



Olafur Eliasson, *Rising and setting love*, 2022, Coloured glass (yellow, pink fade, yellow fade), silver, driftwood
108 x 149 x 15 cm, Courtesy the artist and Tanya Bonakdar Gallery, New York / Los Angeles

Taking inspiration from themes of colour, transparency, and layering, this spectacular **Olafur Eliasson** sculpture employs panes of handblown glass, arranged in circles and ellipses, to generate optical illusions of motion and transformation.

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Kathleen Ryan

***Bad Orange (Wedge)*, 2022**

Magnesite, labradorite, prehnite, citrine, amazonite, aventurine, turquoise, sesame jasper, moss agate, aquamarine, chalcedony, quartz, serpentine, bone, shell, coral, glass, acrylic, steel pins on coated polystyrene, VW Beetle trunk
\$100-250k

Presented by Karma, D6



Kathleen Ryan, *Bad Orange (Wedge)*, 2022, Magnesite, labradorite, prehnite, citrine, amazonite, aventurine, turquoise, sesame jasper, moss agate, aquamarine, chalcedony, quartz, serpentine, bone, shell, coral, glass, acrylic, steel pins on coated polystyrene, VW Beetle trunk, 66 x 78.7 x 61 cm, © Kathleen Ryan, courtesy of Karma, New York

Kathleen Ryan's (b. 1984, Los Angeles, CA) sculptures recast found and handmade objects as spectacular, larger-than-life symbols of Americana. As in Dutch *vanitas* paintings, the relics of the everyday—seed pods, jewellery, domestic fixtures, mouldy fruit—become tongue-in-cheek allegories for sexuality, decadence, and the cycle of life.

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Sarah Lucas

Bunny Gets Snookered #13, 2019

Tights, plastic, wood, chrome chair, clamp, kapok and wire

£350,000

Presented by Sadie Coles HQ, D2



Sarah Lucas, *Bunny Gets Snookered #13*, 2019, tights, plastic, wood, chrome chair, clamp, kapok and wire, 117 x 50 x 80 cm, Credit: © The Artist, courtesy Sadie Coles HQ, London, Photo: Katie Morrison

Sarah Lucas's *Bunny Gets Snookered #13*, 2019, is a recent incarnation from Lucas's acclaimed *Bunny* sculptures series. First conceived in 1997, the *Bunny* sculptures, made from everyday materials, evoke female nudes reclining on chairs in states of abandon and vulnerability.

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Yayoi Kusama

Untitled, 1968

Linen and metal

\$250-500k

Presented by Victoria Miro, A5



Yayoi Kusama, *Untitled*, 1968, Linen and metal, 31.5 x 40 x 40 cm. © YAYOI KUSAMA Courtesy Ota Fine Arts and Victoria Miro

One of the world's most celebrated artists, **Yayoi Kusama** has developed a unique and diverse body of work that connects profoundly with global audiences. *Untitled*, 1968, is a sculpture created during a defining decade for the artist in which she lived and worked in the United States.

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William Kentridge

Goat, 2021

Bronze

\$ 500,000

Presented by Goodman Gallery, A10



William Kentridge, Goat, 2021, Bronze, 120 x 80 x 150 cm, Edition 8 + 2 APs, Courtesy the artist and Goodman Gallery

William Kentridge's 'glyph' sculptures start out as ink drawings and paper cut-outs. These forms are then transformed into bronzes, to embody the weight and character their shapes on paper suggested - in the process abstract forms become recognisable entities, as in this goat sculpture.

Carol Bove

Mars in Capricorn, 2021

Stainless steel and urethane paint

\$500k-1m

Presented by David Zwirner, B14

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Carol Bove, *Mars in Capricorn*, 2021, Stainless steel and urethane paint 108 cm x 110.5 cm x 21.6 cm, © Carol Bove. Courtesy of the artist and David Zwirner

Made by deftly manipulating and crushing steel tubing painted in vibrant colour, **Carol Bove's** new sculptures convey an apparent lightness that belies their materiality.

About Frieze Viewing Room

Frieze Viewing Room is a free digital platform, connecting global audiences with Frieze's galleries and artists.

Opening from May 13 – 22, the Viewing Room offers fair visitors a preview of the wealth of gallery presentations coming to ***Frieze New York 2022***, as well as the chance for audiences around the world to experience and acquire the artwork on show.

Frieze New York 2023

For updates on Frieze New York, follow @friezeofficial on Instagram, Twitter and Facebook and sign up to the Frieze newsletter to be the first to know when early bird tickets go on sale.

<https://www.frieze.com/article/sculpture-10k-1m-frieze-viewing-room>

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