

# KATE WERBLE GALLERY

83 VANDAM STREET NEW YORK, NY 10013

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## First Impressions of Frieze New York 2016

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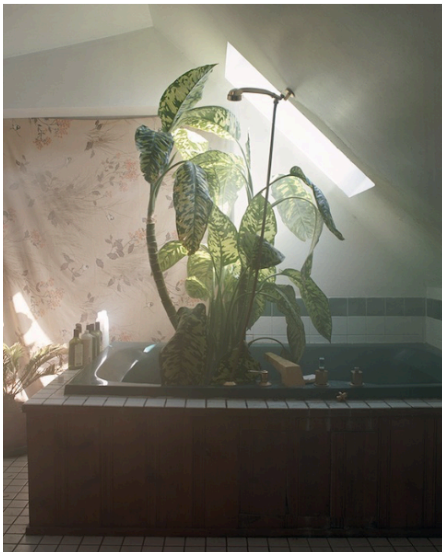
And we're off. Frieze New York has returned, and even as I write this, the VIPs are coursing through the aisles of the pop-up venue on Randall's Island. New York's second big fair of the year looks... pretty much like it generally looks. It's got a lot of very diverse contemporary art, all in one place, in a literal big tent.

As usual, it comes equipped with a custom-designed program of stunts and --special programming, to give the semblance of novelty to the experience. Last year it was an artist-designed maze and massage chairs and a velcro wall; this year, it's a troupe of mimes and artists handing out Soylent and a live donkey, the latter of which was attracting big lines of art lovers.



Christopher Chiappa's *A Room With a View* at Kate Werble

At the booth of New York gallery Kate Werble, Christopher Chiappa offers an ominous one-liner with *A Room With a View* (2002/2016). From the outside of the booth, it looks like a little peephole in a wall staring at you. Walk to the other side of the partition, and it turns out it's a mounted shotgun, with passersby fixed in its site.



Nearby, Werble's suite of large photos by Melanie Schiff (b. 1977) are some of my favorite pieces of the fair. The LA-based artist's woozy photos radiate the "low-key lyricism of the everyday," as the Whitney Biennial teased her work a few years ago (in fact, one work here, *Water Birth*, was in that show).

Melanie Schiff, *Water Birth* (2007)  
Image: Courtesy Kate Werble Gallery