

Painting According to Frieze New York

• by [Rob Colvin](#) on [May 15, 2015](#)



[Peter Davies's](#) “Come Hither” (2015) at [The Approach's](#) booth is geometric abstraction waving its hand or growing from the ground and reaching into the air. The black masses, all joined, fill the canvas plane to create a sense of activity within the flattened space. In the [Modern Institute's](#) booth, [Urs Fischer](#) channels Willem de Kooning to confront an aged photograph of a stool and magazine rack, setting a replica of mass produced images and articles — light fare — against the self-serious ethos of Abstract Expressionism. A comparatively older work at the fair, yet one that is resolutely contemporary, is [Larry Bell's](#) “Big Mirage Painting #53” from 1991. By introducing to a reductive abstract composition various reflected lights, kaleidoscopic and variant in intensities, Bell gives represented “materials” a sense of non-objectivity, a kind of constructed non-space. That [White Cube](#) chose to show the piece here highlights the singularity of Bell's work.