

Raphael Fonseca's Top Picks from Frieze Viewing Room

BY Jack O'Brien AND Edward Gillman | 30 Sep 24

5-6 minutes

José Antonio da Silva, *Queimada (The Burning)*, 1971

Oil on canvas, 81.5 × 101.5 × 4 cm. Presented by [Cecilia Brunson](#). Price on application



José Antonio da Silva, *Queimada (The Burning)*, 1971. Oil on canvas, 81.5 × 101.5 × 4 cm. Courtesy: Cecilia Brunson Projects. Photo: Eva Herzog

José Antonio da Silva is not very well known outside of Brazil, and even in his country, he is still not seen as part of the canon. A fantastic painter and provocateur, his works deal with a variety of topics, from Brazil's fragile art system to ecological concerns. This work is an excellent example of his intelligent use of colours and brushstrokes on a larger scale.

Oren Pinhasi, *Tower of Babel*, 2024

Steel, sand, burlap, polymer and rock, 243 × 54 × 43 cm. Presented by [Edel Assanti Gallery](#). \$ 28k





Oren Pinhassi, *Tower of Babel*, 2024. Steel, sand, burlap, polymer and rock, 243 x 54 x 43 cm. Courtesy: the artist and Edel Assanti Gallery

Oren Pinhassi's works caught my attention due to their expressive and mysterious shapes. Occupying an entire space, Pinhassi's sculptures experiment with different materials. Instead of expanding horizontally in the space, they invite us to rethink our verticality in relation with our bodies and spines. The holes in the works' surfaces create an interesting relationship with their backgrounds, asking us to spend more time with the images and their details.

Selma Selman, *Ophelia's Awakening*, 2024

Oil on Mercedes hood, 120 x 148 x 10 cm. Presented by [ChertLüdde](#). € 22k





Selma Selman, *Ophelia's Awakening*, 2024. Oil on Mercedes hood, 120 x 148 x 10 cm. Courtesy: the artist and ChertLüdde. Photo: Marjorie Brunet Plaza

Selma Selman's work is remarkably varied. While her medium is painting, her research explores physicality, performance and layers of narrative. Taking autobiographical elements and unfolding them into powerful and experimental images, Selman's body of work continues to grow. I am particularly interested in how she uses fragments of cars as the surface of her works: her self-image is often a starting point for narrative.

Amol K. Patil, [The voices that remain S1](#), 2024

Bronze, 14 x 30 x 21 cm. Presented by [Project 88](#). Price on application



Amol K. Patil, *The voices that remain S1*, 2024. Bronze, 14 x 30 x 21 cm. Courtesy: the artist and Project 88

After his participation in the last edition of Documenta, Amol K. Patil has gradually been gaining attention from institutions and galleries. Deeply interested in the idea of mystery through storytelling, it is interesting to learn that he experiments not only with big formats – like the impressive installations he showed in Germany – but also with small, precise, surgical objects, like this one. Working on a small scale invites the audience to dive into his very peculiar imagery.

Pacita Abad, *Masquerade*, 1988

Acrylic, oil on canvas, stitched with glass, cotton and plastic buttons, 188 x 162.6 cm. Presented by [Tina Kim Gallery](#). \$100–250k



Pacita Abad, *Masquerade*, 1988. Acrylic, oil on canvas, stitched with glass, cotton and plastic buttons, 188 x 162.6 cm. Courtesy: Pacita Abad Art Estate and Tina Kim Gallery. Photo: Emma Baker

Pacita Abad is simply one of my favourite artists ever. From her early to last works, her capacity to play with colour, texture and different scales always impresses me. This work is an excellent example of how her wide travel influenced her practice and how often she played with the invisible boundary between abstraction and figuration.

About Raphael Fonseca

