



Cooper Jacoby

"The New York Times Seven Young Artists Not to Miss at Frieze" by Kat Herriman, 2016
New York Times / T Magazine

Among the changes to this year's Frieze was a shifting of the floor plan that saw the fair's sections delineated in a much more structured way. The move is in line with a trend across the fair landscape toward more concentrated, boutique experiences that let collectors home in on their particular interests and keep dreaded fair-tigue at bay. Particularly strong in this regard was Frieze's Frame section, which offers solo presentations by 18 young galleries. This year the section is cordoned off in its own rectangular plot on the fair map—one lauded by a number of those dealers for the particular attention paid to the section's design make it stand out.

"There's this lovely synergy effect in being closer to the galleries that are from your generation," said Mathew owner David Lieske, whose solo booth of work by 26-year-old artist Cooper Jacoby sits close to High Art, a gallery with whom Jacoby also shows. "It's important for the clients to break it up a little, to see galleries from a certain generation and price range together. It also protects us from being in direct conversation with blue-chip galleries like Marian Goodman." By midday of the preview, Lieske sold two of the booth's five wall sculptures by Jacoby, priced between \$5,000-7,000. The works see polished scraps of Fordite (a vintage byproduct of the automobile industry) strung with chemically stripped gold chains and arranged, in the manner of an acupuncture chart, across a layer of honeycomb. He also noted the sale of one of Jacoby's two fiberglass reliefs cast from drains and gutters across Los Angeles, priced at \$9,000.



Installation view of Mathew's booth at Frieze New York, 2016. Photo by Adam Reich for Artsy.

Cooper Jacoby

"A Donkey and Damien Hirst Dominated Frieze New York's Fast-Paced Opening Day" by Molly Gotschalk, 2016
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by JAVIER PES | 6 May 2016



Cooper Jacoby, Stagnants (Returning Current) (2016), Mathew Gallery (B19). Photo: Casey Fatchett

Cooper Jacoby (Mathew Gallery, B19)

"It's a great installation that is site-specific. He has these fibreglass sculptures cast from street drains, so it is a trace image," Schöneich says of Los Angeles-based artist Cooper Jacoby's new series Stagnants (2016). On the guttering, there are markings based on acupuncturists' charts of the body. The traditional Chinese therapy is all about unblocking the "sewer system of the body", the artist says. The pieces are strikingly installed on a raised floor, Schöneich says, as if elevated from below the city street.

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Christie Chu, Thursday, May 5, 2016

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Cooper Jacoby. Courtesy of Christie Chu.



4. Cooper Jacoby at Mathew Gallery

Los Angeles-based artist Cooper Jacoby's presentation at Mathew Gallery is literally one step up from his peers. Visitors have to step onto a metal platform to take a closer look at Jacoby's wall works.

The artist attaches pieces of fordite on white wires to a rust-colored honeycomb surface. Fordite, also known as Detroit agate, is often used to make jewelry, and consists of hardened automobile paint which is cut and polished. Flanked by two acupuncture maps, Jacoby's works stem from his interest in waste management systems of all kinds.

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"7 Exciting Young Artists to See at Frieze New York" by Christie Chu, 2016

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