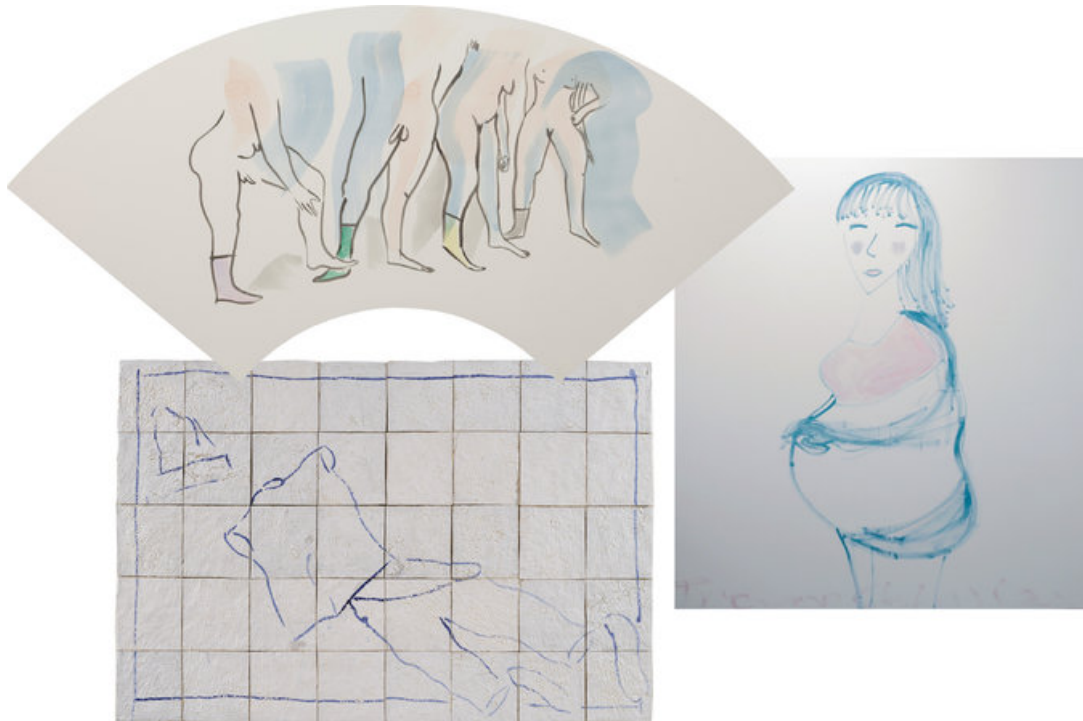


# The Triumphant Return of Figurative Art

By KEVIN McGARRY OCT. 15, 2015



Clockwise from top left: Camille Henrot's "Lonely Socks (Minor Concerns)," 2015; Trevor Shimizu's "Happy Pregnant Woman," 2015; Jesse Wine's "I Can Like Anything," 2015.  
Clockwise from top left: Courtesy of the artist and Kamel Mennour, Paris/Artists Rights Society (ARS), New York/ADAGP, Paris/Photo: Julie Joubert; Kevin McGarry; courtesy of Limoncello

Piggybacking on a tendency many picked up on at the recently opened “Greater New York” exhibition at MoMA PS1 across the pond, a larger than usual number of figurative paintings are on view at the 13th annual Frieze Art Fair in London this week. Perhaps this represents a turn away from the “zombie formalism” micromovement — a pejorative term for the sort of gimmicky abstract products that have lately been pumped out by younger artists to satisfy the market’s taste. Or maybe it’s simply a shifted course, in service of expanding demand in another direction. Whether the cause is more commercial or more creative, one could speculate the change is indicative of global shifts that are afoot beyond the bubble of the art world. Three pieces in particular include strikingly spare, concise bodies drawn in gestural outlines: **Camille Henrot’s** light, raunchy jokes at the Parisian gallery Kamel Mennour; **Jesse Wine’s** forensic traces of discarded clothing painted on ceramic tile at London’s Limoncello; and at the New York gallery 47 Canal, **Trevor Shimizu’s** cartoonishly contented lady with child, a work whose emotional depth somehow transcends that of an emoji.