

# 5 Standout Shows During Frieze

Alongside the Frieze Los Angeles fair at the Santa Monica Airport, Feb. 26 to March 1, the city offers striking art discoveries and a celebrated group show.



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Reporting from Los Angeles

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In a sluggish art market, overinflated by speculation and the unsustainable growth of the ultracontemporary (i.e., emerging) artist sector, collectors are said to be contributing to a much-discussed “flight to quality,” That usually translates to resilient blue-chip paintings and prints by household names. Coinciding with the Frieze Los Angeles art fair, many prominent galleries are interpreting “flight to quality” as a return trip to whiteness, to maleness and toward artists that are middle-aged, senior or dead.

The Los Angeles gallery landscape, however, is nothing if not diverse. Below are five shows to see this month, in the spirit of Eileen Harris Norton’s collection, that belie the notion that quality is to be found only in the loftiest echelons of the international art market.

## **“The Work Is Never Finished: Prints, Drawings and Paintings by Samella Lewis”**

Through March 7, at Louis Stern Fine Arts, 9002 Melrose Avenue, West Hollywood; 310-276-0147; [louissternfinearts.com](http://louissternfinearts.com).



Samella Lewis, linocut, “Black Sun” (1970/2001). Samella Lewis/Artists Rights Society (ARS), NY; via Estate of Samella Lewis and Louis Stern Fine Arts; Photo by Christian Nguyen

Eileen Harris Norton’s first purchase, a 1976 linocut by Ruth Waddy, was bought from the artist at the Museum of African American Art, an institution founded by Samella Lewis (1923-2022), the artist, scholar and arts advocate. A few years earlier, Waddy and Lewis had collaborated on the groundbreaking book “Black Artists on Art” (1969). This exhibition of Lewis’s artworks ranges from a 1942 charcoal drawing to late paintings, but its core may be the linocuts that Lewis made in the 1960s and ’70s, some depicting migrant laborers and others, such as “Black Sun,” that are strikingly abstract.

#### **“Photography and the Black Arts Movement, 1955-1985”**

Feb. 24 through June 14, the Getty Center, 1200 Getty Center Drive, Los Angeles; 310-440-7360, [getty.edu/visit/center](http://getty.edu/visit/center).



Three photographs of a performance by the artist Senga Nengudi, taken 1978-79, at the Getty Center's show, "Photography and the Black Arts Movement." Senga Nengudi via J. Paul Getty Museum; Photo by Adam Avila

The National Gallery of Art, in Washington, was closed for more than six weeks by a federal government shutdown, limiting the impact of this expansive and historically important survey when it opened there. Now "Photography and the Black Arts Movement, 1955-1985" arrives in Los Angeles, reprising its exploration of the rich connections between Black art, design, music, fashion and reportage, told through the medium of photography. Several artists in the show are also featured in "Destiny is a Rose," including Betye Saar, Lorna Simpson, Frank Bowling, Charles Gaines and Senga Nengudi.

**"Roksana Pirouzmand: everything was once something else"**

Through Apr. 11, Oxy Arts, 4757 York Boulevard, Los Angeles; 323-259-1317, oxyarts.oxy.edu; through May 2, Joan, 1206 Maple Avenue, Los Angeles; 213-441-9009, joanlosangeles.org.



Roksana Pirouzmand, “Wave,” at Oxy Arts, cast from the artist’s body. Roksana Pirouzmand via Oxy Arts; Photo by Gina Clyne

This ambitious site-specific exhibition by the Iranian-born, Los Angeles-based Roksana Pirouzmand involves two nonprofit galleries a few miles apart, connecting them in real time. When visitors walk across a sprung metal floor at Oxy Arts (where Pirouzmand is artist in residence), they cause clay and metal sculptures — such as a forest of clay hands at the ends of bowing steel poles — to

clatter together. These sounds are relayed to Joan, where they activate sculptures. Pirouzmand examines how actions resonate — sonically, materially, metaphorically — across space and time.

**“Ryan Preciado: Diary of a Fly”**

Through April 25, Hollyhock House, Barnsdall Art Park, 4800 Hollywood Boulevard, Los Angeles; 323-913-4030, [barnsdall.org/hollyhock-house](http://barnsdall.org/hollyhock-house).

Ryan Preciado, “Eight Different Ways,” 2025. Steel ellipses with automotive paint in a courtyard of the Hollyhock

Ryan Preciado, a Los Angeles artist and designer, is a craftsman who draws on high-low influences, and who transgresses boundaries between fine art made for galleries and applied art made for domestic spaces. There is no better environment, perhaps, for his sculptures, textiles and furniture than the Hollyhock House, the ornate home designed by Frank Lloyd Wright in 1918 for his patron Aline Barnsdall, who lived in it for only a year before donating it to the city as a house museum. Music is important to Preciado; “Diary of a Fly” is titled after a 1930s composition by Béla Bartók that echoes a fly’s frenetic movement. Preciado’s weavings are named for a 1980 album by the goth band Bauhaus. Sculptures painted in automotive lacquer nod to Chicano car culture, while an oak and leather chair is a humble tribute to Preciado’s Chumash heritage.

**“Jacqueline Kiyomi Gork: Gama 1213-B”**

Through March 18, Canary Test, 526 East 12th Street, Los Angeles; [thecanarytest.com](http://thecanarytest.com).

Jacqueline Kiyomi Gork's exhibition, "Gama 1213-B," with a view of her clay impressions from a cave in Okinawa. via Canary Test; Photo by Jonny Muench

Canary Test is an experimental gallery for artists who work with sound. In her installation "Gama 1213-B," Jacqueline Kiyomi Gork has created a correspondence between spaces of confinement on either side of the Pacific Ocean. She took a field recording at the site of the World War II Japanese internment camp at Tule Lake, Calif., where members of her family were held, then processed the sound through a virtual model of their barracks, now destroyed. Kiyomi Gork plays this atmospheric noise through a 20-point speaker system hidden behind handmade felt wall hangings. Nearby are clay panels cast by the artist from the walls of caves in Okinawa, Japan, where civilians — including other family members — sheltered during the war.

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