

Frieze London 2025 // Feature

Young at art: inside Frieze London's Focus section

Our pick of the best stands in the section devoted to galleries up to 12 years old



Alex Margo Arden's *By All Accounts* at Ginny on Frederick
Photo: David Owens

Ben Luke

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In a fair awash with painting, Focus—the section dedicated to galleries up to 12 years old—is an invigorating burst of variety and imagination. The six stands featured here include works made in materials from glass and tar to pastel, etching, found mannequins, calico and plastic, in which painting occasionally insinuates itself. The subject matter, too, is diverse, but if there is an insistent theme it is—not unexpectedly for predominantly younger artists—one of climate breakdown. Here are the standout booths of the Focus section.

Alex Margo Arden, *By All Accounts***Ginny on Frederick, London**

A two-part installation focusing on histories of labour, at its heart is a cluster of mannequins—once in use at the National Motor Museum, Beaulieu in Hampshire—bound together with rope. Formerly employed in dioramas to illustrate industrial history, these working people are now severed from their original purpose—one of numerous metaphors in Arden's work. And they are quite literally severed: many have limbs or even a head missing. The work on the wall behind them is a painting of a Daily Departmental Accident Record from a Hollywood film studio, a table in which injuries to different departments of a film production are catalogued with gold discs representing time lost to injury. The linking thread is the idea that sometimes bloodied labour lies behind spectacle.



Photo: David Owens

Luís Lázaro Matos, *Benny Blown Away***Madragoa, Lisbon**

Luís Lázaro Matos transforms a real story, of a beluga whale stranded in the River Thames in 2018, into a contemporary myth. He transports "Benny" to warmer climes, a sort of queer paradise of anthropomorphised Cetacean revellers, living and loving amid azure oceans, verdant headlands and Modernist villas. Realised in pastel and pinned with glistening shell-like forms to walls covered in murals of oceanic spume and spray, Matos's drawings nod to the curvaceous sensuality of Jean Cocteau's murals and to the fluid overlapping forms of Francis Picabia, among others.



Photo: David Owens

Rim Park, *Trackers***Cylinder, Seoul**

Through relief sculptures and etchings with oil and ink, Rim Park explores plant anatomy. Multiple plant specimens are fused to create hybridised organic forms. The etchings feature drawings from microscopic specimens overlaid from several plates, with an exquisite variety of marks, from clusters of tiny dots to flurries of cross-hatching. They evoke both the surprisingly sculptural world beneath the microscope but also the patterns and anomalies held in the surfaces of flora. Reliefs made with pigment and oil on birchwood, with multiple leaf-like shapes tied together with wire, begin to resemble insect wings. Park uses scientific apparatus not to seek empirical truth but to speculate on a post-human world—how, as she puts it, plants will survive us.