

Medium
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October 9th, 2026
Frieze London 2026
<https://www.frieze.com/article/frieze-week-magazine-london-2026-entrance-stand>

Publication
Author
Artist

Frieze
Naomi Rea
Márcia Falcão

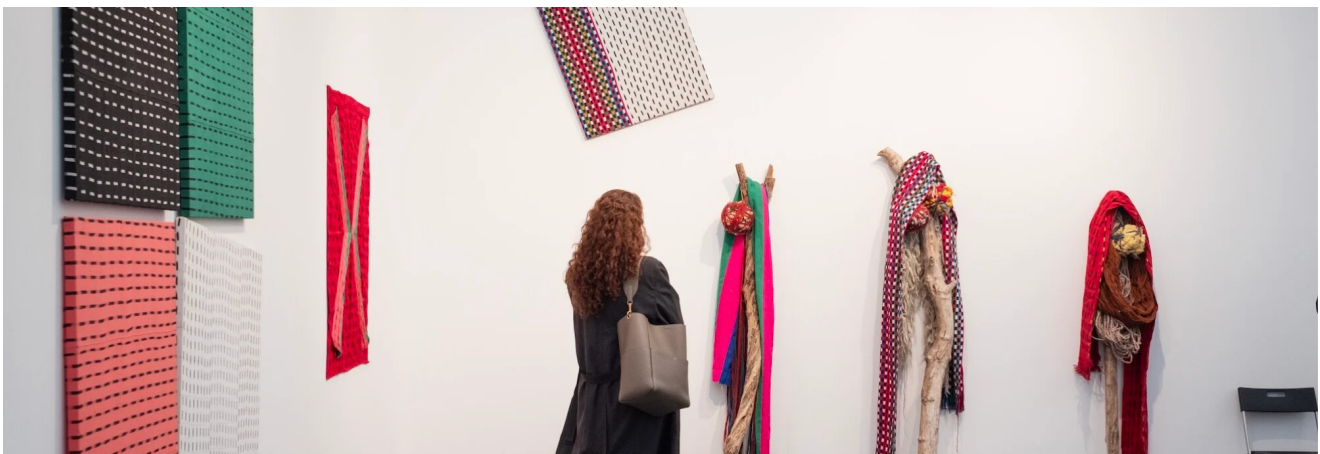
FRIEZE

FRIEZE WEEK MAGAZINE, FRIEZE LONDON

The Importance of Making an Entrance at Frieze London

Since 2024, all Frieze galleries have had the opportunity to be located at the entrance to the fair. Gallerists from Fortes d'Aloia & Gabriel, Berthold Pott and Soft Opening explain its impact

BY NAOMI REA | 09 OCT 26



Forget Mayfair. For one week each October, the entrance stands at Frieze become London's most desirable real estate. The artists who show in these in-demand spots get to greet top collectors and curators as they enter the fair, excited, fresh and ready to discover. Traditionally allocated to bigger and more established galleries, in 2024, these stands were turned over to ambitious solo presentations by younger galleries in a shake-up to the fair's floor plan by Frieze director Eva Langret.

Last year, the approach was refined further, and fair organizers opened up applications for two of the main entrance stands to all exhibitors, aiming to 'give every gallery an opportunity to be located in one of these prime spots', as Langret explained.

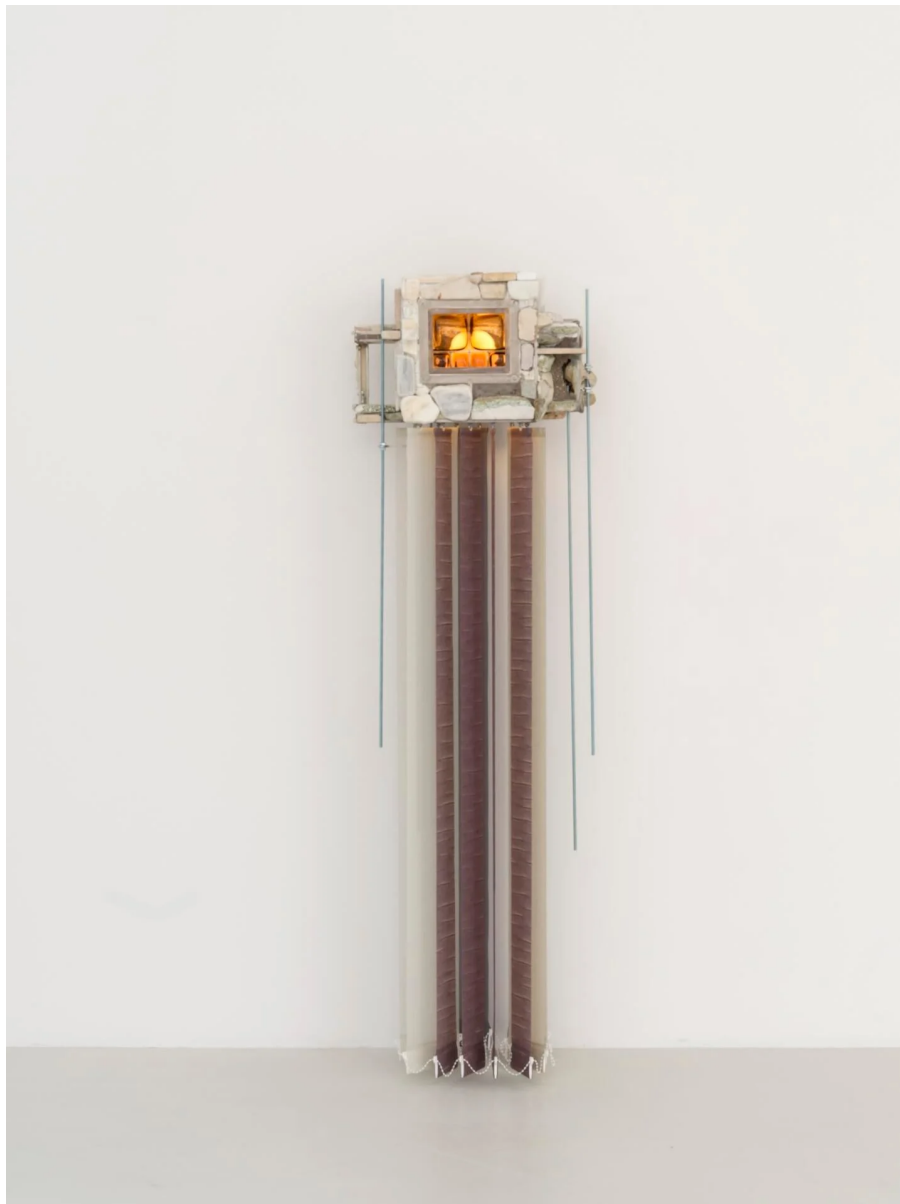
All galleries applying for a small or medium-sized stand with a solo presentation are considered, and a selection committee of esteemed gallerists and curators agrees on their favourites. 'The decision comes down purely to artistic merit and curatorial excellence,' said Langret, 'not a gallery's profile or track record.'

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Agata Ingarden, *Wall Hermit 1*, 2026. Photo: Aurélien Mole.
Courtesy: the artist, Berthold Pott, Cologne and Museum
Collection Lambert, Avignon

This year, the process has put artists Márcia Falcão and Agata Ingarden on the front line. Falcão is showing with São Paulo- and Rio de Janeiro-based gallery Fortes d'Aloia & Gabriel, which celebrates its 25th birthday this year, while Ingarden's work will be on display with the 15-year-old Berthold Pott gallery from Cologne.

Frieze committee member Cédric Fauq, curator of contemporary international art at Moderna Museet, Stockholm, said the selection reflects the fair's international scope and showcases artists who have been gathering steam at major institutions and biennials. 'It's important that Frieze echoes what's happening in the broader contemporary art landscape beyond the market,' Fauq explained in our recent email exchange. For entrance stand hopefuls, the curator advises that, in addition to proposals being timely, they're after pieces that 'challenge the eye' and 'twist the brain'. He added, 'Ultimately, it's about leaving a mark.'

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Soft Opening, Frieze London 2025. Courtesy: Frieze. Photo: Linda Nylind

Soft Opening, an eight-year-old London gallery known for its adventurous programming, won one of these coveted slots in 2025. The committee chose its moving solo presentation of British-Nigerian artist Ebum Sodipo, which included bronze sculptures fusing casts of the hands of women in the Black trans community. For the gallery's founder Antonia Marsh, the impact of this positioning was 'very tangible'. With Frieze being its first fair of the autumn, 'it gave us the strong start we needed to carry us through the rest of the season', she said.

In 2026, fresh from her inclusion in the prestigious Bienal de São Paulo, the Rio de Janeiro-based Falcão is showing earthy paintings from a new series that centres marginalized bodies fighting to reclaim space. The title of the presentation, 'Camuflada', alludes to 'dazzle' camouflage – high-contrast patterns originally painted on WWI British warships to confuse the enemy about their speed and direction. Falcão's brushwork renders her protagonists' body parts at once visible and inscrutable, offering a visceral answer to the question: 'How do we stay standing without this visibility making us easy targets?'

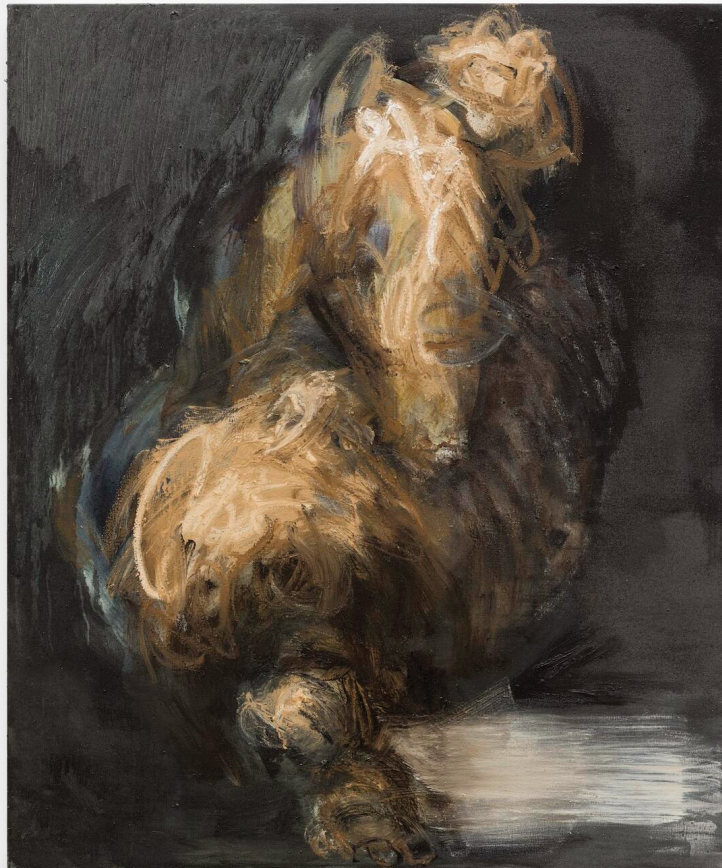
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Márcia Falcão, *Sentada fria em luz e sombra quente* (from the series 'Desfragmentadas'), 2026. Oil and oil stick on canvas, 120 x 100 cm. Courtesy: the artist and Fortes D'Aloia & Gabriel, São Paulo/Rio de Janeiro. Photo: Ding Musa

German gallerist Berthold Pott is bringing Polish artist Agata Ingarden to Frieze London at a pivotal moment in her career – the 32 year old has had solo shows at five European institutions in the past two years. Her entrance stand pairs enchanting sculptural works and hanging light installations from two series. In 'Hours of the Dog' (2021–ongoing), glowing miniature dwellings made from oyster shells and pieces of concrete float over dangling window blinds. These are shown alongside a new body of eerie architectural sculptures, 'Hermits' (2025–26), which incorporate rubble from a demolished residential complex in Athens. Hermit crabs took shelter in these porous fragments after they were swept into the sea, leaving marks of nature's adaptability amid human destruction. Pott said he sees the works as speaking to a yearning for stability within precarious surroundings. 'They reflect on the transformation of contemporary capital cities,' he explained, 'and the ways rapid urban change can erode established notions of home and belonging.'

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For Pott, Frieze's decision to platform a younger artist shown by a mid-sized gallery in such a prominent location at an art fair has been heartening, and evidence that artistic quality remains paramount. 'Some of the most compelling artistic positions today are not defined by scale or market power,' he said, 'but by the strength of their ideas and the conviction with which they are presented.'

At the entrance stands of Frieze London 2026, Fortes d'Aloia & Gabriel presents Márcia Falcão (Stand A15) and Bethold Pott presents Agata Ingarden (A16)

This article first appeared in Frieze Week London magazine 2026 under the title 'On the Front Line'.