

## Casey Fremont on Travel, Art Production Fund, and Zoe Buckman's "Champ Edition"

By Katy Donoghue



*Champ*, Embroidery Edition, 2017. All proceeds support Zoe Buckman's upcoming public project with APF. Initials hand embroidered by the artist. Framed, 14 x 20 inches. Edition of 100. Courtesy of the artist and Art Production Fund.

Casey Fremont took over the leadership of Art Production Fund (APF) last year, where she'd previously worked as the Executive Director. Her time at APF began in 2004, later organizing projects like Elmgreen & Dragset's Prada Marfa, Ugo Rondinone's seven magic mountains, and recently Fort Gansevoort's Art Sundae program for kids.

Fremont's goal within her new position was to expand the reach of APF around the U.S. As part of that mission, she's working with artist Zoe Buckman to create a public project in Los Angeles which debuts in the spring of 2018. To support the collaboration, the organization is currently selling limited-edition hand-embroidered versions of Buckman's well-known, empowering CHAMP (a bright pink neon of a uterus with boxing gloves as ovaries).

Whitewall spoke with Fremont about working with artists like Buckman, the future of APF, and where her role has taken her as of late.

**WHITEWALL:** *Zoe Buckman's neon installation CHAMP has become a lightning rod of a work in our current political climate. Can you tell us about the idea and conversation with Zoe Buckman to create a limited edition embroidered piece inspired by that work?*

**CASEY FREMONT:** While in discussion with Zoe, we recognized that the CHAMP imagery resonated with so many people for so many reasons. The edition is a way for collectors to live with a quiet, intimate version of Zoe's work in their private space, while helping to support a large-scale public art project that will be available to everyone.

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WW: *What can you tell us about that project at this stage?*

CF: We are honored to present Zoe's public art project this spring. Now more than ever, it's important that her powerful work is on view in the public realm.

WW: *This time last year, you took over the leadership of Art Production Fund, and one of your goals then was to expand the organization's reach around the U.S. What have been some of the programming highlights for you this year in pursuit of that goal?*

CF: I'm thrilled to be working in Los Angeles, and we have been exploring opportunities in many other cities. In the past year, we launched a major project with Jeff Koons at Rockefeller Plaza, which was sponsored by Kiehl's, and we partnered with Fort Gansevoort to launch a children's program called Art Sundae. Art Sundae provides kids from all parts of New York the opportunity to spend a day with an artist collaborating on a public art project. The project that the group creates then goes on public display. It's a model that we would like to replicate in cities across the country. Of course, it has also been so rewarding to see the overwhelming response to seven magic ountains while it's been on view in the Nevada desert for the past year and a half, and we always love our permanent project, Prada Marfa in Texas.

WW: *In your role, you must travel a great deal. What are your travel rituals?*

CF: I constantly travel back and forth to L.A. with my kids. We've gotten to the point where the trips are pretty routine. The key with children is to carry on as little as possible. When I travel alone for work (such a treat!), I try to avoid checking bags. In-flight hydration is key, especially on long trips. I always have an XL bottle of Smart Water on the plane and cover my face with True Botanicals Pure Radiance Oil.

WW: *What city have you been to recently that you're itching to get back to?*

CF: I would love to get back to Mexico City someday soon!

WW: *What's a show you've seen recently that you're still thinking about?*

CF: I was in Baltimore and visited the Peabody Library where artist Lu Zhang created a collection of six site-specific book volumes that are kept in the rare book room. Each volume is a different medium and demonstrates the artist's intimate study of the library, the collection of books, and the people who run the space. It's totally brilliant and a must see!

WW: *How do you unwind after a long day in the office?*

CF: I really enjoy a good sweat—AKT or Soulcycle with my favorite instructor, Laurie Cole—, reading books with my kids, and a giant glass of red wine!