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An Art World Player With a Warhol Pedigree

David Colman | November 30, 2016



Casey Fremont is the new executive director of the Art Production Fund. Credit Tawni Bannister for *The New York Times*

Name Casey Fremont

Age 33

Hometown New York

Now Lives A loft in Dumbo, Brooklyn, with her husband, Brandon Crowe, a chef, and their sons, Rex, 4, and Casper, 2.

Claim to Fame Last week made official what art world insiders have suspected for years: The tireless but glamorous Ms. Fremont does much of the heavy lifting at the Art Production Fund, the NoHo-based public art organization. She is the newly appointed executive director and one of the art world's most popular players. Growing up in the art scene, one of two daughters of the Warhol luminaries Vincent and Shelly Dunn Fremont didn't hurt.

Big Break After graduating from Boston University in 2004, Ms. Fremont ran into one of the art fund's founders, Doreen Remen, while gallery hopping in Chelsea. Ms. Remen needed help on a couple of projects, remembered liking Ms. Fremont (she had been an intern five years earlier) and offered her a job on the spot. "It was so serendipitous," Ms. Fremont said.

“I really don’t know if I’d have gotten this job if I wasn’t there that day.” She started working right away on the art fund’s early hit projects, including Rudolf Stingel’s “Plan B” (in which Grand Central Terminal’s Vanderbilt Hall was covered in carpet), and Elmgreen & Dragset’s “Prada Marfa” (a faux Prada store erected along the road to Marfa, Tex.).

Latest Project The art fund’s latest work is also its biggest. A titanic sculpture by the Swiss artist Ugo Rondinone (and produced in tandem with the Nevada Museum of Art), “Seven Magic Mountains” — with its seven stacks of colorful 20-ton limestone boulders that rise some 30 feet — was unveiled in May in the desert southwest of Las Vegas.

Next Thing Since the art fund’s coming projects are still in proposal form, Ms. Fremont is reluctant to talk specifics. “I don’t want to jinx anything,” she said. But she did allow that part of her mission is to mount more projects outside the usual art capitals, such as in Boston, Washington and Detroit.

Work Ethic Ms. Fremont takes a low-key approach to managing projects. “I do think drama can get in the way of getting things done, so I definitely like to douse it fast,” she said. “Don’t get me wrong, the best works of art all have lots of great drama. But we don’t really need it in production.”