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The Very Best of Frieze New York

ARTSY EDITORIAL
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The sixth edition of Frieze New York kicked off on Thursday morning at Randall's Island, when an eager VIP preview crowd filtered into the fair's expansive tent to visit over 200 galleries hailing from 30 countries and six continents. From John Currin's rarely seen drawings to Dora Budor's bizarre Leonardo DiCaprio homage, here are our highlights.

FOCUS, BOOTH D21

Simone Subal

With works by Kiki Kogelnik



Installation view of Simone Subal's booth at Frieze New York, 2017. Photo by Mark Blower, courtesy of Frieze.

Simone Subal Gallery

It's hard to miss this mini-survey of radical, neon-laced works from the 1960s, '70s, and '80s. Large-scale paintings like *Double Vision* (1981) and *Express* (1972), in which female figures assume powerful poses, pop from the booth's walls. Kogelnik grew up in Vienna but developed her singular style in New York. There, while in dialogue with Oldenburg and Lichtenstein, she "translated a Pop vocabulary into a feminist agenda," explained gallery owner Simone Subal, who has represented the late artist's estate since 2012.

The drawings, sculptures, and paintings here, priced between \$15,000 and \$130,000, show not only the diversity of the artist's output, but also her influence on recent generations. In particular, young female figurative painters, like Emily Mae Smith (seen nearby at Rodolphe Janssen's booth), are looking to Kogelnik's pioneering approach to fragmentation and flattening of the female form. Simone Subal's presentation scored this year's Frieze Stand Prize, awarded to the best booth from a gallery 12 years or younger. —Alexxa Gotthardt