

Orvted, John. "Frieze and the Female Gaze", Vogue, May 4, 2017

## *Frieze and the Female Gaze*

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Frieze is leaning female. This isn't to say that the art fair—the sixth edition of which will debut tomorrow at New York City's Randall's Island Park—is going completely over to the girls. Art fairs are about money before anything else, and female artists as a whole don't sell as well as their male counterparts, but a significant portion of the 200 galleries displaying works this year have decided to focus on female artists.

"We're seeing a number all-female booths," says Abby Bangser, Frieze's artistic director for the Americas and Asia, a trend that the fair itself encouraged. For the fair's Focus platform—a stage for galleries 12 years old or younger, which the fair subsidizes—Frieze is showing works by Kiki Kogelnik from the Simone Subal Gallery. "She's a feminist artist who is having a resurgence," says Bangser. "She worked in New York and was friends with Claes Oldenburg and Roy Lichtenstein. She was a painter, but there are a lot of collage elements, too. It's rare and fascinating to see a Pop artist from that period showing the female body as the central image, painted with the feminist gaze."



Kiki Kogelnik, *Express*, 1972, oil and acrylic on canvas 182.5 x 122.5 cm.  
Courtesy of © 1972 Kiki Kogelnik Foundation. All rights reserved.  
Courtesy of Simone Subal Gallery.  
2014 Kiki Kogelnik Foundation

It would be odd, of course, if Frieze weren't politically tinged this year. Art fairs tend to bend to the trends, and Frieze is no slouch. The fair is featuring Claudia Rankine, poet, founder of the Racial Imaginary Institute, and a 2016 MacArthur Fellow as a speaker at the Frieze Talks program, curated by Tom Eccles, the executive director of Bard's Center for Curatorial Studies. There will also be a symposium with the Getty and the NYU Institute of Fine Arts on Latino art, which will include Cecilia Fajardo-Hill, cocurator of the touring exhibition "Radical Women: Latin American Art, 1960–1985."

Cheim & Read, which calls Chelsea home, took inspiration from the Women's March for the all-pink booth that it created in a show of solidarity. Pink-toned works from the likes of Louise Bourgeois, Jenny Holzer, Louise Fishman, and Jack Pierson will be on display.

Meanwhile, Hauser & Wirth will be showing works from its newest talent acquisition, Lorna Simpson. Simpson's art focuses on the experience of race and gender in America and is not only feminist but challenges the limited scope of the word. "Reading about feminism when I was a teenager and seeing it as a young woman, I realized that feminism really hadn't dealt with sexuality; it really hadn't dealt with transgender or gay women," Simpson has said. "Everybody just threw their hands up! I was appalled and shocked, because I had grown up around gay people all my life. To be in that political arena and to see how shortsighted it was, it was a surprise to me."

There's little question that the gallerists' move toward female and minority artists is a direct result of the current political climate, but Frieze is taking its own overtly political steps. It has partnered with Americans for the Arts Action Fund, a group dedicated to advancing arts in this country and defending it against attacks, giving visitors the option to donate when they buy their tickets and then matching any funds that ticket buyers make.