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Satoshi Ohno, Dating in Ocean of Trees, 2015, at Tomio Koyama Gallery.

## BEST IN SHOW: FRIEZE FAIR

### My Favorite Paintings

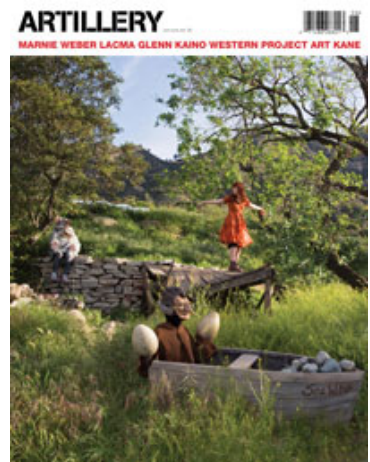
by Chris Bors ·

May 16, 2015 · in Uncategorized

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For this year's Frieze Art Fair at Randall's Island in New York City, I tried to avoid the usual fair fatigue one can experience at a show of this magnitude and went on a scavenger hunt for the best painting I could find. Location was sometimes important, as Blum & Poe's booth near the entrance with a large Carrol Dunham of a yellow sun called *Solar Eruption* (2000-2001) had the first canvas to catch my attention over a visual overload of competing booths in the spacious, brightly-lit environment of the fair.

## THE MAGAZINE



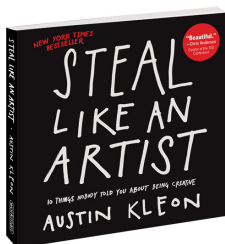
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PET PORTRAITS  
by MELISSA MARTELL



Name \*



Carrol Dunham, Solar Eruption, 2000-2001, at Blum & Poe.

In contrast, The Breeder's space in the middle of the fair had Jannis Varelas' *Der Krieger* (2013), a large black-and-white, charcoal-and-oil on canvas with a folk art vibe that packed a graphic punch.

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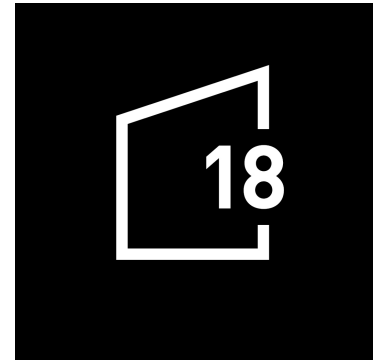
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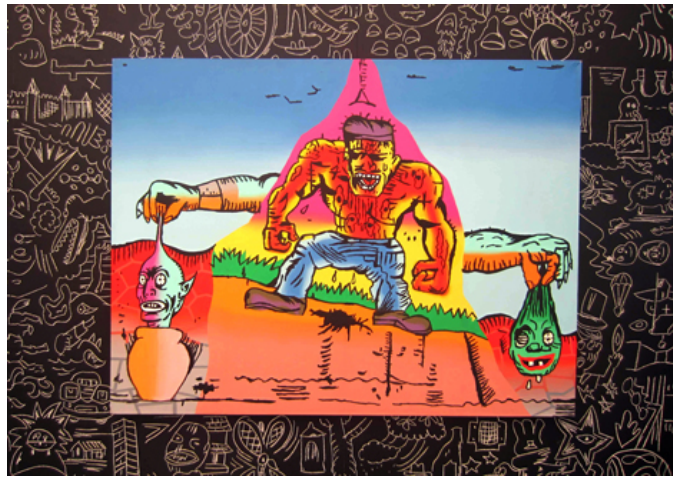
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Jannis Varelas, *Der Krieger*, 2013, at The Breeder.

For solo presentations, Fredericks & Freiser's booth with several colorful Gary Panter works was a standout. Hung on black walls covered with countless original white chalk drawings, this punk pioneer's cartoony paintings, like *Seven Dead*, *21 Missing* (1988) shined.



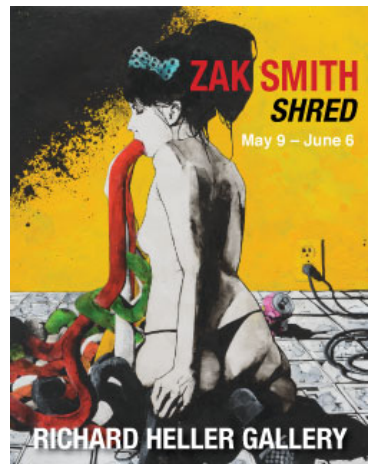


Gary Panter, *Seven Dead, 21 Missing*, 1988, at Fredericks & Freiser.

The slightly off-center composition of Pablo Picasso's *Homme et femme I* (1971) at Acquavella shows what the master could do with just a few loose lines and squiggles over a brushy background, turning a man and woman into a tangled, contorted soul.



**Botticelli to Braque**  
MASTERPIECES FROM THE  
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MARCH 7–MAY 31, 2015  
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Pablo Picasso, *Homme et femme I*, 1971, at Acquavella.

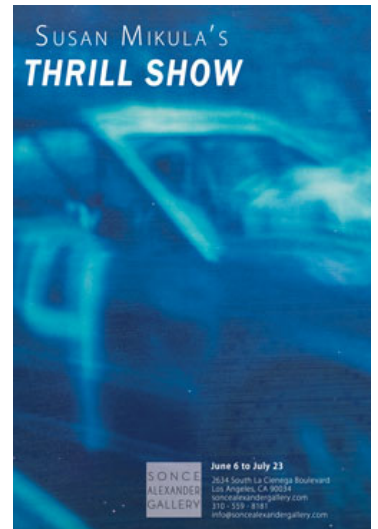
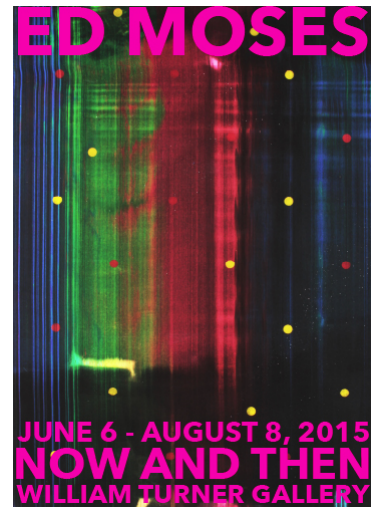
For sheer razzle-dazzle, Satoshi Ohno's *Dating in Ocean of Trees* (2015) at Tomio Koyama Gallery couldn't be beat, with its rainbow palette landscape of geometric and natural forms. Coming in a close second was Kyungah Ham's *Abstract Weave - Morris Louis Untitled A* (2014) at Kukje Gallery, an explosion of colorful forms made all the more intriguing by its medium of machine embroidery.





Kyungah Ham, Abstract Weave - Morris Louis Untitled A, 2014, at Kukje Gallery.

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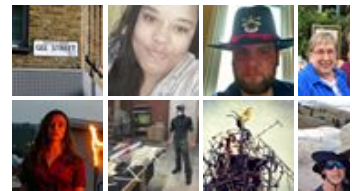
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**Charlie Rubin**

There is a stunning archival pigment print in Charlie Rubin's new exhibition at Kopeikin Gallery titled All Your Dreams Belong To Us. The image, whil

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