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PLUS
PREVIEWS
AND LISTINGS
of exhibitions and fairs
across London
during Frieze

Galleries go beyond the white cube

From rainbow carpets to nail bars, dealers are finding new ways to stand out from the crowd

TRENDS

London. Visitors to Frieze London this year are greeted by a children's playground, a red forest and a nuclear bomb shelter – a far cry from the typically pristine white booths. The stands – courtesy of Carsten Höller at Gagosian Gallery (FL, C3; FM, C2), Angus Fairhurst at Sadie Coles HQ (FL, D2) and Michael Smith at Dan Gunn (FL, G27) – show the adventurous ways in which galleries are showing their wares. Even White Cube (FL, D4) is not quite a white cube, having painted its walls grey.

Other dealers with a creative spirit include Anton Kern (FL, E3), who has carved two diamond-shaped holes in his empty grey walls. These encourage

artist Sol Calero has transformed Laura Bartlett's stand (FL, H3) into an internet café (Ciber Café, 2014, priced at £90,000).

It's a tactic that makes Frieze London – which has also had a welcome revamp – look sharper, and acts as an antidote to fair fatigue. This "keeps the viewer's experience fresh; and let's face it, it's hard to keep asking your artists to produce for each fair", says the New York-based art adviser Wendy Cromwell. It also boosts morale for the bigger dealers, like Hauser & Wirth, which exhibits at nine fairs a year. "It's a breath of fresh air and has been a huge amount of fun," says Neil Wenman, a senior director of the gallery. Its sales yesterday included one of the stand's centrepieces, Rashid Johnson's *Untitled (daybed 5)*, 2012, for \$90,000.

"Fairs can be generative labs where new energies are conveyed – and where you can get your nails done"

visitors to peek at three sculptures made this year by Mark Grotjahn (one sold yesterday for \$500,000) and a collection of mid-20th-century beaded Tabwa masks (seven sold for between \$9,000 and \$40,000). Esther Schipper's stand (FL, C12) is enlivened by cherry-blossom wallpaper made by Thomas Demand (€45,000; one of an edition of three sold yesterday), while Lisson Gallery has a rainbow gradient carpet (made in 2014, priced at \$115,000) courtesy of Cory Arcangel, who has also made clothes for his dealers to wear (FL, B5; FM, E7).

Some booths are doing their best not to be booths at all. At Hauser & Wirth (FL, D6; FM, B5), the artist Mark Wallinger has recreated Sigmund Freud's study, while the Venezuelan

There are, however, generally fewer works on the more curated stands, so it can be commercially risky – and bespoke carpets, wooden floors and stage lighting do not come cheap. Christoph Gerozissis of Anton Kern says that the tweaks he made to his booth added around 20% to the cost, which can already run into six figures.

This option is not available to all. Cromwell says: "Large-franchise galleries can afford to break the mould and take the risk." Smaller galleries that are selected for Frieze's Focus section on the back of one project cannot afford not to. But those in the middle tier have to rely on the tried-and-tested format, which lends itself to more immediate

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Angus Fairhurst's fiery forest is attracting visitors to Sadie Coles HQ (FL, D2)

Masters attracts stars and sales on opening day

REPORT

London. Frieze Masters, which opened five hours after Frieze London, got off to a good start this year.

Among the visitors were François Pinault, the owner of Christie's, the curator Caroline Bourgeois, Nicholas Serota, the director of the Tate, the artist Anish Kapoor and the fashion designer Valentino (below), as well as numerous US museum groups and curators, including the American friends of London's Serpentine Galleries and James Rondeau, the curator of contemporary art at the Art Institute of Chicago.

Minutes after opening, Dickinson (C4) had sold Picasso's *Le Peintre au Travail*, 1964, for £1.25m.

Notable solo stands included Hauser & Wirth's selection of early works by Jean Tinguely (B5) and Francis Bacon at Marlborough Fine Art (C8). Meanwhile, the largest crowd gathered around Helly Nahmad Gallery's fictional Parisian apartment (G1). **Ermanno Rivetti**



In brief

Islamic State attacks put Turkish biennial on hold

The organisers of the third edition of the biennial in Mardin, a hilltop city in south-eastern Turkey, near Syria, have postponed the event due to Islamic State's attacks on the Syrian town of Kobane. "We know that we need to go quiet and make all necessary efforts for Kobane's voice to be heard," the organisers wrote on the biennial's website. "We are not afraid. On the contrary, we are hopeful that Kobane's voice will indeed be heard." "Mythologies" was due to take place between 17 October and 17 November. The biennial is organised by a largely local team of curators and mostly comprises works by local artists. The international artists who were due to take part included Stuart Brisley, Pedro Torres and Ursula Mayer. **J.M.I.**



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JEFF KOONS *Jim Beam - Observation Car*, 1986 (detail)

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NEWS

Zwirner to show major new work by Serra

EXHIBITIONS

New York. The artist Richard Serra (below) is working on a major new sculpture for an exhibition in May 2015 at David Zwirner's vast space on West 20th Street in New York.

The news will be seen as a coup for Zwirner but a blow for Gagosian Gallery, which has been Serra's primary dealer since the 1990s and is currently showing four large works at its space in Britannia Street, London (until 28 February).

Although Serra's relationship with Gagosian has long been non-exclusive, it had been assumed that this was the only gallery with the space and structural capacity to show the artist's large Minimalist sculptures, which can weigh hundreds of tonnes. But a team of engineers has assessed the Zwirner space and confirmed that the weight of the new work can be supported, says Bellatrix Hubert, a senior partner at Zwirner.



"We're really working with Richard and his team. They make the calls. We don't need to worry about what it means – we need to worry about putting on great shows and making this interesting for Richard," Hubert says. The gallery is also planning a show of new drawings by Serra at its West 20th Street space (7 November–20 December).

A spokeswoman for Gagosian says: "Gagosian Gallery is Richard Serra's primary gallery, although he has occasionally had shows at other galleries over the years. He is working on an important new sculpture for a future show in our Chelsea gallery." Charlotte Burns

In brief

New year brings new art fair to Frankfurt

Frankfurt is getting a new art fair. Kunst Messe Frankfurt 15 will take place at the Frankfurter Messe convention centre from 30 January to 3 February 2015. Around 150 galleries will take part across four categories: antiquities, non-European art, classic Modern art and contemporary art. The fair is organised by Kunstmedien GmbH, an art publisher based in Neu-Isenburg, near Frankfurt. Wolf Krey, who previously headed Kunst-Messe München, will direct the new fair. The fair's organisers say: "The revival of an internationally significant art fair in the financially strong and artistically highly developed location of Frankfurt can only be seen as a logical consequence." Fine Art Fair Frankfurt, formerly Art Frankfurt, was cancelled in 2008. J.Mi.

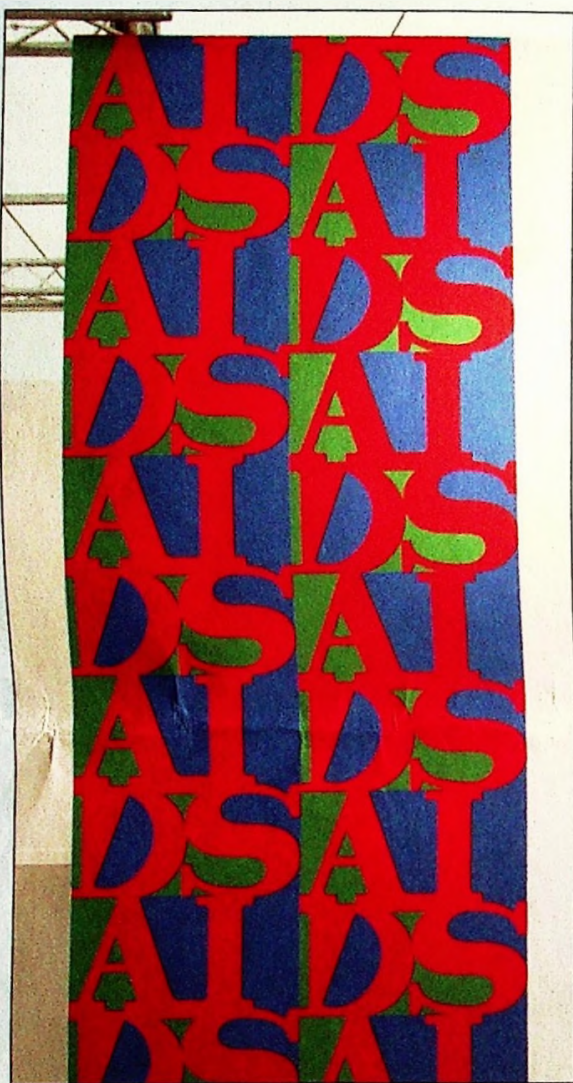
Outset: curators pick four, Frieze donates two more

Ever since Frieze launched in 2003, the Outset Frieze Art Fair Fund has given two international curators and a team from the Tate early access to the fair to buy works for the Tate. This year's duo with £150,000 to spend were Agustín Pérez Rubio of the Museum of Latin American Art of Buenos Aires and Laurence Rassel from Barcelona's Fundació Antoni Tàpies, accompanied by the Tate's Frances Morris, Anne Gallagher, Tanya Barson and Clarrrie Wallis. They selected four politi-

cally charged works, but in a new departure, Frieze donated a further two works—Slavs and Tatars's *Love Letters* (No. 7) and Bernardo Ortiz's *Untitled*—with a collective value of £20,000.

According to Frieze's co-founder Matthew Slotover, this was thanks to the "persuasive charm" of the Tate's director, Nicholas Serota, who noticed that this year's purchases brought the total number of works donated by the Outset fund to 98, and exercised his considerable

diplomatic skills to convince Frieze to help round up the figures. "He asked us if we could donate two more pieces to get it up to 100—he's a very good negotiator," Slotover says, adding that "it has been a huge honour for us to have this fund. It's such an important part of the fair's legacy for works from Frieze to end up in the national collection." So where will the extra £20,000 come from? "We will find it from somewhere," he says. Louisa Buck



General Idea

AIDS (Wallpaper installation), 1988

Number three in an edition of three, plus one artist's proof; Maureen Paley (FL, D13)

Pérez Rubio: "This is the last in the edition and of great international importance, both historically and in terms of the contemporary scene. New York's Museum of Modern Art already has one in its collection. We wanted all of the works we chose to have contemporary relevance—even if they are historical pieces."

Slavs and Tatars

Love Letters (No. 7)

Number two in an edition of three, plus one artist's proof; Raster Gallery (FL, G23)

Pérez Rubio: "It was important that the works donated by Frieze were by younger artists, who are building their careers but are not so famous. Slavs and Tatars and Bernardo Ortiz [right] are talking about problems related to linguistics. This piece is about lost nasal sounds—and we like the fact that it takes the less conventional form of a tapestry."



Harun Farocki

Parallel I-IV, 2012-14

Number four in an edition of six, plus two artist's proofs; Greene Naftali (FL, C14)

Rassel: "Farocki is looking at how we present perception, sensation and feeling through technology, and the connection between computer games and violence. It's a very topical and relevant subject." Above, *Parallel II*, 2012-14.



Harun Farocki

Workers leaving the factory in 11 decades (Arbeiter verlassen die Fabrik in 11 Jahrzehnten), 2006

Number five in an edition of five; Galerie Thaddaeus Ropac (FL, A5)

Pérez Rubio: "We wanted the Tate to have this earlier piece to complement the other, more recent work [above]. We were surprised that it didn't have anything by Farocki in its collection."

Lubaina Himid

The Carrot Piece, 1985

Hollybush Gardens (FL, H9)

Rassel: "This work was in 'The Thin Black Line', a show of work by black women artists that was staged at London's Institute of Contemporary Arts in 1985. It was held in a corridor and we wanted to bring [Himid] out of the corridor! We also felt that the work contextualises the two paintings by Himid that are already in the Tate."

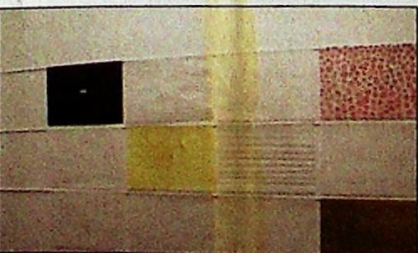


Bernardo Ortiz

Untitled, 2014

Casas Riegner (FL, J5)

Rassel: "These thin, fragile, delicate works on paper [donated by Frieze] take the form of a diary or letters, and are more like research, as well as being related to concrete poetry and language. We wanted to introduce some smaller but still challenging works to the national collection."



Galleries go beyond the white cube

CONTINUED FROM PAGE 1

results. "They can't afford to invest in a booth without selling," says the Brussels-based collector Alain Servais.

The risks seem less dramatic now that the way in which people buy art has changed. Fewer buyers pluck works straight off the walls, with dealers' backrooms and iPads increasingly serving as selling platforms. "I don't feel I am missing out on anything; I ask the dealer if there is anything [else] to show me," says the Miami-based collector Martin Margulies. And much of the choosing happens outside the fairs. "I have never bought at a fair before," says the art adviser Constanze Kubern. "I do all my buying before or after."

Selling the brand

As a result, art fairs are as much about marketing as selling. Fairs are "places to meet people and attract attention; they are a branding exercise", Servais says. He cites the enormous booth taken by Gavin Brown's Enterprise (FL, F9) at Art Basel Miami Beach in 2006: empty apart from Urs Fischer's motorised pack of cigarettes, it generated the biggest buzz at the fair.

For the smaller, lesser-known galleries, having a stand-out booth has always made marketing sense. It is also more relevant to the artists they show, dealers say. For Vanessa Carlos (Carlos/Ishikawa, FL, G26), bringing a group installation (including a nail bar) by her artists Oscar Murillo, Korakrit Arunanondchai and Ed Fornieles is a way to show the breadth of what they do. "Their practices can get usurped by certain conversations – Oscar Murillo always seems to come with his marker, but he does so much more," she says. Laura Bartlett says that showing one installation "can get people interested in the whole practice". Her sales included four paintings and a sculpture by Sol Calero (priced between £6,000 and £9,000) that were not on her stand.

The artists also find this approach more fulfilling. Than Hussein Clark, part of the Villa Design Group collective, has created a casting room (available for €150,000) at Mathew Gallery (FL, H18), where the group will hold auditions for a film. He says: "A lot of people see fairs as an unfortunate necessity, but I don't want to feel cursed to do one; I want to make it interesting."

An acquired taste

It is not to everyone's taste. "I find it hard to do an installation at a fair. You might see a booth that's not a white cube, but it's still insulated by the large bubble that is the art fair," says Phil Grauer of Canada (FL, J6). Thaddaeus Ropac (FL, A5) has a traditional stand, with works by Georg Baselitz, Gilbert & George and Robert Longo surrounding a sculpture by Erwin Wurm. He says: "We have tried so many ways, but here, this kind of situation works best." Within an hour of the fair opening yesterday, he had sold three of five editions of Wurm's 2014 bronze for €250,000 each.

Either way, the immersive booths "facilitate the visit of both the regular public and a specialised audience; they break with the repetitive and overwhelming rhythm of the fair", said the curator Cecilia Alemani at Frieze yesterday. "They can be generative labs where new energies are conveyed – and where you can also get your nails done."

Melanie Gerlis and Julia Halperin

• For more photographs, see pp12-13

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ANALYSIS

'Flipping': filthy lucre or sound business plan?

Market speculation can offer rich rewards, but in the long term, it may do collectors more harm than good

ART MARKET

London/New York. In any other market, making a quick buck would be admired—and is often the point. Not so the primary art market. The language of the market is telling. On one side are emerging artists' dealers, who talk of "nurturing" their charges, "managing" their markets and "placing" their works in important collections. On the other side are buyers, who can struggle to understand why "speculating" and "flipping" (quickly reselling works, generally at auction) are dirty words. The contrast has created a perceived battle between connoisseurship and speculation.

"If you want loyal collectors, you cannot dictate to them"

The issue is not new; Gordon VeneKlasen, managing partner of the Michael Werner gallery (FL, A7), says that "people have been complaining about it since the 1980s". But flipping re-entered the limelight recently when buyers including Stefan Simchowicz, a Hollywood film producer, and the entrepreneur Bert Kreuk (see box) came onto the art scene. A recent analysis by the *New York Times* found that flipping was "the exception, not the rule", but Edward Winkelman, a New York-based dealer and co-founder of the Moving Image art fair, says the fact that the perception exists means that the practice is "fuelling many collectors' decisions".

It certainly commands headlines: not just for the money that can be made, but also because flipping takes in some of the hottest names in contemporary art (and arguably contributes to their fame). Oscar Murillo, Lucien Smith, Alex Israel and Israel Lund are all on the speculators' radar. Lund's abstract work *Untitled*, 2013, sold for the fourth time in less than a year at Christie's New York in May, increasing in value from \$7,500 to \$125,000.

So what is wrong with making money from art? Dealers and other market professionals say that it creates a price volatility for emerging artists that can damage their longer-term reputations



Game on: flipping for short-term gain may ultimately harm an artist's reputation—and prices

and, indeed, prices. "Publicly selling a work by a young artist that you only bought a year ago can affect their career horribly," says the art adviser Lisa Schiff. "It ejects the content of their work."

The collectors defend their strategies. Kreuk describes himself as a "turbo-collector" but also a "loyal collector". He has bought around 550 works by emerging artists since 2009. "I collect a lot, and selling is part of refining," he says. "If you want loyal collectors, you cannot dictate to or manipulate them."

Other collectors are more sympathetic to the dealers. Eugenio Re Rebaudengo, a collector and the founder of the virtual gallery Artuner, says: "When dealers have extensive waiting lists, I don't blame them for wanting to protect the artists and choose the best possible home for their works."

Temptation to trade

For their part, dealers can see that the temptations of the incredibly hot—and possibly short-lived—market for

certain living artists can be difficult to resist. "Even the most dedicated collector would struggle if an auction expert was telling him that a piece he bought was now worth 50 times what he bought it for," VeneKlasen says.

Others point to the aggressive trading environment generated by the dealers themselves, whether at huge art fairs or through their multi-city galleries. Plus, Schiff says, buyers know that dealers can penalise them for reselling too quickly, which may deter them from offering a work more discreetly back to the gallery that sold it to them in the first place.

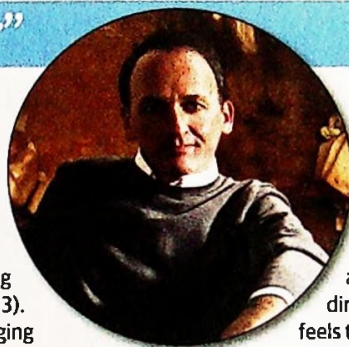
The issue is ultimately about trust and responsibility, particularly when it comes to younger artists. "The problem is when a buyer is economical with the truth," says the gallerist Ben Brown (FM, F8). "[Flipping] is not necessarily bad. If you want to speculate and move markets around, that's up to you; but it is up to me whether or not I want to sell to you." Re Rebaudengo says: "You just have to be straightforward. If you are buying to speculate, which I personally don't endorse, you should be transparent with the dealers involved."

Meanwhile, Winkelman says, if a small to mid-level conceptual art gallery wants to boost its cash flow by adding a few appealing, emerging, abstract artists to its roster, it should "get in on the game; it can work".
Melanie Gertis

The "turbo-collector"

Bert Kreuk (right), who made his money from the airline packaging business Holland Sky Supplies, has recently ruffled quite a few feathers. At the heart of the issue—and of an ongoing legal battle involving Kreuk, the artist Danh Vo and the Berlin-based gallery Isabella Bortolozzi—is an exhibition at the Gemeentemuseum in The Hague ("Transforming the Known", which closed on 29 September 2013). The show comprised around 65 works by emerging artists from Kreuk's collection; he was its "guest curator".

Soon after the exhibition closed, 11 works came to auction at Sotheby's in New York. They included pieces by waiting-list artists Walead Beshty, Alex Hubbard, Oliver Laric and Vo, many of which had been made in 2011 and 2012. In January, some of the works from the show appeared in a selling exhibition—also organised by Kreuk—at the S2 gallery run by Sotheby's in London. These included the catalogue's cover lot, Vo's *Alphabet (B)*, 2011, although this did not sell and remains in Kreuk's collection.



Dealers say the problem is that the collector had moved himself to the top of their waiting lists on the basis of the museum exhibition, but had not been open about his plans to sell the works, thus breaching an unofficial code of ethics. Kreuk says that he never said he was buying exclusively for the exhibition (he bought around 200 works), and that around half a dozen dealers contacted him directly to offer works by their artists for the show. He feels that the situation has become something of a witch-hunt, saying: "I sometimes sell quickly, but I also buy quickly. In my mind, a flipper doesn't own much art, whereas I have around 800 pieces in my collection."

Hans Janssen, the Gemeentemuseum's curator of Modern art, says that the institution has worked closely with Kreuk for several years and holds him "in high esteem" as a collector. Janssen highlights the Modern works that Kreuk has given to the museum on long-term loan, including pieces by Mondrian, Cézanne and Picasso. M.G.

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CULTURE

Can we all be queer now?

Lesbian, gay, bisexual and transgender artists feel that "their" imagery is being stolen

As the US Supreme Court stands on the brink of a historic ruling that could make same-sex marriage a constitutional right in the US, homophobic barriers have been tumbling in art and popular culture for a long time. In theatre, television and pop music, being gay has become mainstream, while in the traditionally avant-garde art world, queer art (or art that draws on the codes and cultures of homosexuality) is no longer made only by lesbian, gay, bisexual and transgender (LGBT) artists.

Although this blurring of boundaries might seem like progress, with more and more people rejecting social and sexual "norms", some artists who do not identify as gay have come under fire for their appropriation of queer imagery. A talk at

Watts was searing in his attack. "Actually, this harbinger moves with insipid joylessness through gentrified neighbourhoods that were once scenes of SoHo's Aids pandemic," he wrote. "Wolfson is not a punk [in the video he poses as one], nor is he gay. So is what we see here some post-identity dispatch from New York?" Watts concluded by admonishing Wolfson for using the Aids crisis as a vehicle to explore his own "anxieties" and "neuroses" about being an imposter. Watts also described Eddie Peake as another artist who "acts up" to a gay aesthetic. (Wolfson declined to comment for this article.)

The British-born artist Simon Fujiwara, who is on the Frieze London panel, suggests that educating straight artists who have begun to settle on queer territory is perhaps the best response. "It's a small piece of land, so it's understandable for

"Straight artists have appropriated every aesthetic under the sun... if there is a queer aesthetic, then it's up for grabs and there's no way to police it"

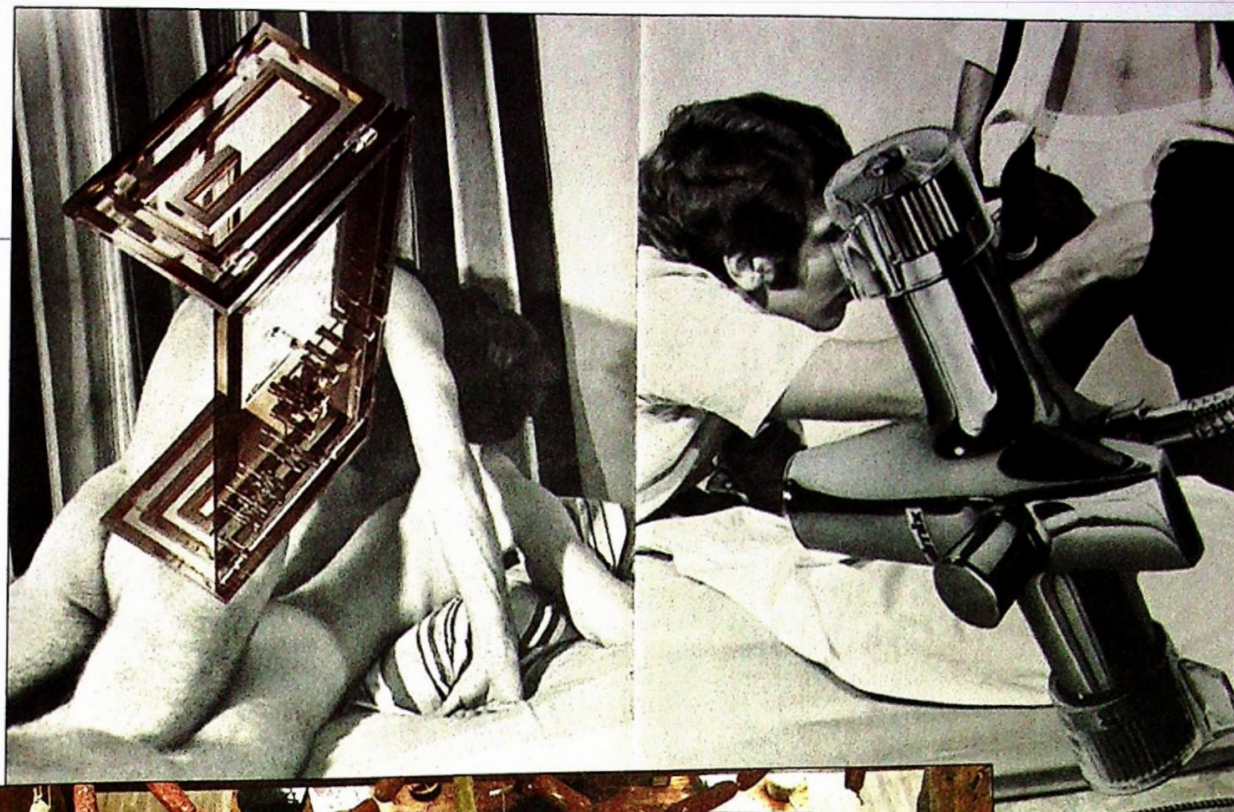
Frieze London tomorrow will examine the recent trend for art and exhibitions that focus on queer and alternative sexualities (see box), and will ask: who has the right to use this imagery, and can anyone claim ownership of queer culture?

"One of the main concerns is that if your use of queer imagery is divorced from the complex lived experience of being a queer person, then the work might end up trading in stereotypes or being reductive," says Paul Clinton, an editorial assistant at *Frieze* magazine who is chairing the talk. "If artists turn to the queer merely because it's a fashionable topic, they run the risk of turning queerness into a style."

In a scathing article posted on the *Frieze* blog earlier this year, the writer Jonathan Watts criticised the New York-based artist Jordan Wolfson for "flirting with" a gay aesthetic in his video *Raspberry Poser*, 2012, which was exhibited at the Chisenhale Gallery in London earlier this year. The video features several animated characters, including a condom filled with heart-shaped blood cells and bouncing HIV viruses, which Wolfson described in *Interview* magazine as "[floating] joyfully around, spinning and expanding and contracting".

some of the founders that it's painful to share, especially when their efforts are not recognised, when the colonisers seem ignorant," he says. "[But] what is there to do? Fight back with flags and swords? Or build a museum that explains to the new visitors the struggle that went into winning this land, [and] the dangers of abusing it?"

One of the criticisms levied at straight artists who "flirt" with queer imagery is that it can reduce homosexuality to the purely erotic. Sex plays a key part in Fujiwara's work, but it is often used as a vehicle to explore other structures and systems – familial, political and architectural. "Historically, sex has been used in art in numerous ways," he says. "Sex is at the forefront of a lot of what I do, but it's at the forefront of everything in life. Growing up thinking I was gay made me realise how much of my life could be defined by what I do in bed, and it scared me and excited me. But soon I realised that it is also something that applies



Linder's *Magnitude of Performance IV*, 2012 (above), and part of Simon Fujiwara's *Welcome to the Hotel Munber*, 2008-10. Below, a still from Jordan Wolfson's *Raspberry Poser*, 2012

to straight people, to an extent."

In his installation *Welcome to the Hotel Munber*, 2008-10, Fujiwara recreated a Spanish bar decked out with phallic objects – sausages, baguettes, bullhorns – and gay pornography. Part autobiography, part fiction, the bar becomes the set for an "erotic narrative" in which the artist casts his father as the gay protagonist (before Fujiwara was born, his parents ran a bar in southern Spain under General Franco's dictatorship, when homosexual activity was outlawed and heavily suppressed). "One aspect of the piece was about testing the perception that identity in gen-

surrounding gender and sexuality. "Collage is a way of making things right by making them wrong. By definition, 'collage' means 'to glue', to make things stick together that don't normally stick together," she says. Linder, who is taking part in the Frieze London talk, has been cutting up and collaging erotic images of women since the 1970s. More recently, she has turned her attention to gay pornography. In her "Magnitudes of Performance" series, 2012, Linder replaces male genitalia with domestic appliances and commodities: taps, stereos and watches. All sexualities, it seems, are subject to the same mutilations. "I try to establish an inner democracy between all of my source material so that a cut-out from a gay pornography magazine has no more charge than a cut-out of a television from a mail-order catalogue," she says. "Straight artists have appropriated every aesthetic under the sun and have at times used, abused and exploited it. If there is a queer aesthetic, then it's up for grabs and there's no way to police it."

Although much has changed since theorists started to use the term "queer" in the early 1990s, homophobia and repression are still an everyday reality for many artists. Gay people are persecuted in President Vladimir Putin's Russia, while homosexuality is illegal in 38 countries in Africa, according to Amnesty International. For Zanele Muholi, an artist and activist from South Africa, the gay-rights movement needs support from all quarters of the art world. "For artists in Africa, the terms

'queer' and 'homosexual' mean we are talking about life and death," she says. "I don't know if you can tell someone not to use [queer imagery], as long as it is handled in a sensitive and sensible way. We need allies; artists need to take a stand and support the movement, whether we are queer or not."

Anny Shaw

• *Feeling Used: the Appropriation of Sexuality*, Frieze auditorium, tomorrow, 1pm

Queer is here

A slew of recent exhibitions attests to art's renewed interest in queer and alternative sexualities. In June 2013, the Institute of Contemporary Arts in London hosted "Keep Your Timber Limber", which included Tom of Finland's erotic drawings from the 1950s and 1960s of happy, strapping gay men, as well as feminist-inspired drawings by Margaret Harrison. Tom of Finland's works also appeared alongside Bob Mizer's photographs of gay culture after the Second World War at the Museum of Contemporary Art, Los Angeles, last November. "Charming for the Revolution: a Congress for Gender Talent and Wildness", a series of films, performance and symposia held in Tate Modern's Tanks space in February 2013, explored "radical expressions of sexuality and gender". Meanwhile, "Don't You Know Who I Am? Art After Identity Politics", which included artists such as Haegue Yang and Oscar Murillo, closed last month at the Museum of Contemporary Art Antwerp. A.S.



eral is fixed, that it belongs to individuals," Fujiwara says.

Feminists have also long opposed the idea that identity, particularly gender, is fixed. The British artist Linder, who wore a dress made of discarded chicken flesh for a performance at the Hacienda in Manchester in 1982, long before Lady Gaga's raw-beef version, uses collage as a way of destroying and rebuilding narratives

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INTERVIEW

Wim Pijbes

Director, Rijksmuseum

Late Rembrandt can wait

Rijksmuseum director puts the Modern into Dutch history museum. By Javier Pes

Wim Pijbes, the director of the Rijksmuseum, is not just in town for today's opening of "Rembrandt: the Late Works" (until 18 January 2015) at the National Gallery in London (the exhibition has been co-organised by the Amsterdam museum) – he is also chairing Collecting Beyond Contemporary, a panel discussion at Frieze Masters.

The Rembrandt show, which is the first comprehensive survey of the Dutch painter's work from his late 40s

20th century is a new field for the Rijksmuseum, as is photography.

The museum started collecting photography quietly in 1994 and has built a 140,000-strong collection of vintage prints, including 20,000 prints from the 20th century. Around 400 – including works by Lartigue, Moholy-Nagy, Man Ray and William Klein – will feature in "Modern Times". "We are interested in photography as an object-based art form," Pijbes says. "They were made by the photographers close to when the pictures were taken." Pijbes does not rule out the possibility of acquiring the Rijksmuseum's first

museums on Amsterdam's Museumplein, the Rijksmuseum has its own garden, which has become the site of summer sculpture displays since the reopening. Last year's show of monumental works by Henry Moore was followed by an exhibition of 14 large-scale pieces by Alexander Calder, which has just closed. It was organised by guest curator Alfred Pacquement, a former director of the Centre Pompidou in Paris.

Pijbes has secured sponsorship from a private donor for a five-year programme. Whose work will be shown next? "We are discussing two options," he says. "They will be classic, 20th-century Modern." The only hint is that the artists will be of the same stature as "Rodin or Maillol". What about Jeff Koons among the tulips? "Maybe," Pijbes says. "He is already a classic."

Pijbes recently went to Singapore to discuss a possible exhibition there. In the past, the Dutch museum has lent works to Qatar, and it is active in Japan, as well as working in partnership with leading museums in Europe and the US. "The Rijksmuseum is a global player in terms of co-operation and loans," Pijbes says. Its collections reflect Dutch colonial and mercantile history. "New York used to be New Amsterdam, the Dutch were in Brazil, Formosa, which is now Taiwan, and for 300 years, the Netherlands was the only country that

digital photographs. Twentieth-century acquisitions have been supported by the law firm Baker & McKenzie Amsterdam since 2007, along with the Rembrandt Association and BankGiro Lottery.

Pijbes says that there is also a practical reason for reopening the Philips Wing with a collection-based show: the risk of the historic building's revamp running late. He arrived at the Rijksmuseum in 2008, when it was a building site, and got the project back on track, overseeing its triumphant reopening last year.

Unlike the Van Gogh and Stedelijk

"The main reason for reopening with Modern photography was that it would be a surprise"

until his death, aged 63, in 1669, is due to open in Amsterdam next February. In two weeks' time, the Rijksmuseum will reopen its Philips Wing, where the show will take place. The building has been renovated and converted into a space for major temporary exhibitions. The inaugural show, "Modern Times" (1 November–11 January 2015), will present the Dutch national museum's collection of 20th-century photography for the first time. Why open with Modern photography and not Old Masters? "The main reason was that it would be a surprise," Pijbes says. "The

Artists can make Old Masters feel present to a contemporary audience, Wim Pijbes says



Man Ray's 1924 portrait of Peggy Guggenheim is in "Modern Times"

could trade with Japan," he says.

This history is reflected in the Rijksmuseum's recent major acquisition: a mid-17th century Japanese lacquer chest attributed to the Koami workshop in Kyoto. It will be one of the star objects in the exhibition "Asia in Amsterdam", which is due to open in October 2015 as the third major show in the Philips Wing. Organised in partnership with the Peabody Essex Museum in Salem, the show is due to travel to Massachusetts

in 2016. The acquisition was quite a coup: once owned by distinguished British collectors and then by a French family who used it as a television stand, the chest was bought by the Rijksmuseum at a provincial French sale for €7.3m (est €200,000) last year.

In the pavilion devoted to the Rijksmuseum's Asian art collection – an elegant new space created by the Spanish architects Cruz y Ortiz, who renovated the main building and the Philips Wing – visitors find Ai Weiwei's *Tea Brick*, 2006, and Edmund de Waal's installation *An idea (for the journey)*, 2013, among the historic ceramics, painted screens and bronzes. Also on display is a work by the Indian artist Subodh Gupta.

In 2011, the German artist Anselm Kiefer created works in the yet-to-be-restored Philips Wing in response to Rembrandt's *The Night Watch*, 1642. For the museum's reopening, the UK artist Richard Wright painted 47,000 black stars for a site-specific installation on the ceiling of the Night Watch Hall. "I love to work with contemporary artists who respond to Old Masters," Pijbes says. "They can make Old Masters feel present to a contemporary audience."

• *Collecting Beyond Contemporary*, Frieze Masters Talks, today, 12pm

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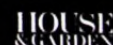
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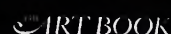
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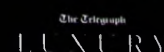
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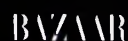
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IN PICTURES

Frieze: the rainbow nation

The (tent) canvas may be white, but galleries are creating stand-out stands with more than just a splash of colour



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Mathew Gallery (H18)

2

Carlos/Ishikawa (G26)

3

Esther Schipper (C12)

4

Dan Gunn (G27)

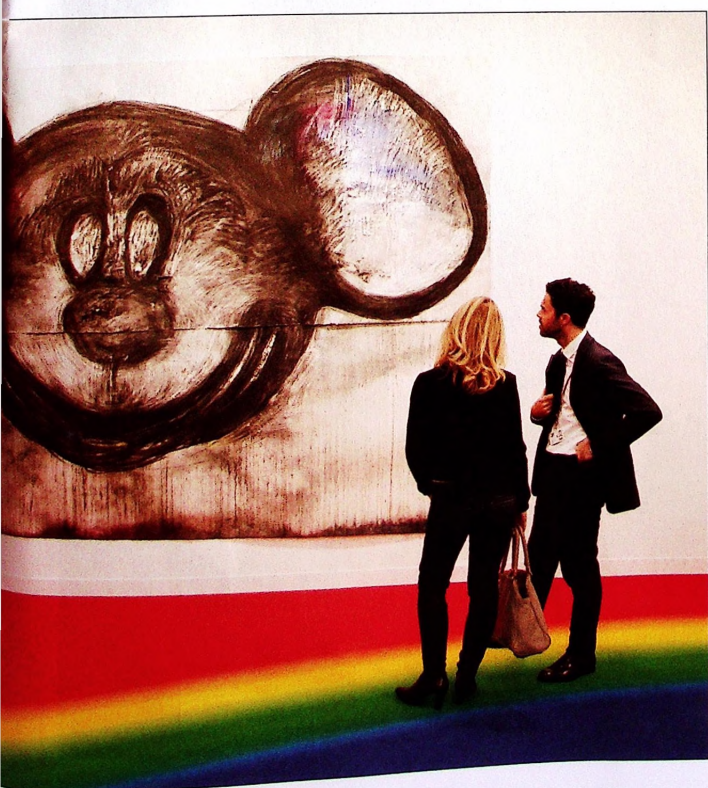
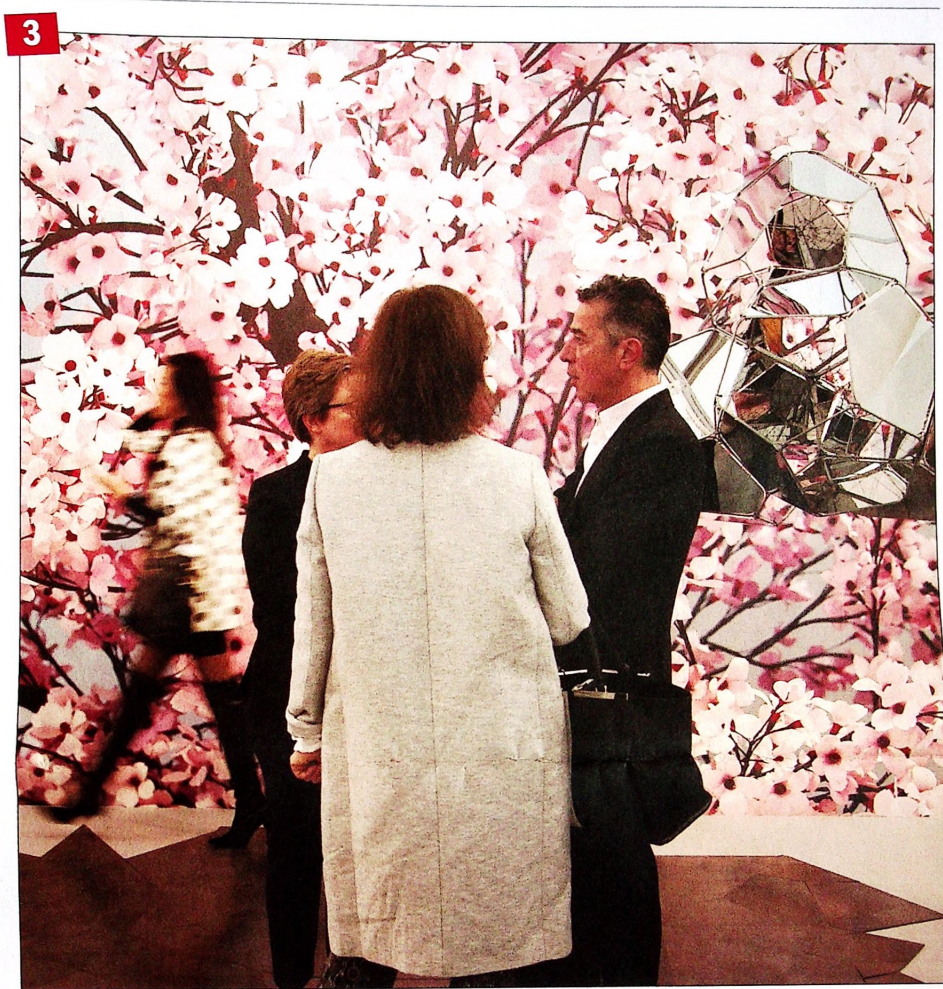
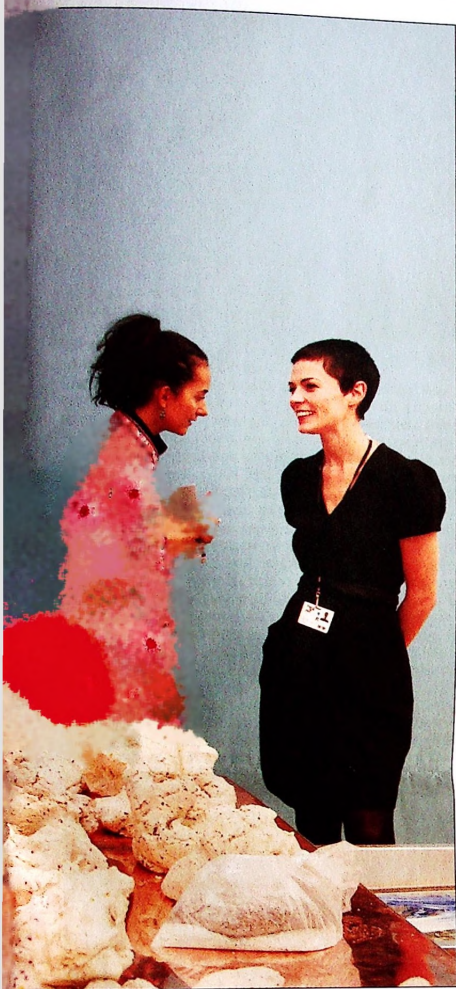
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Lisson Gallery (B5)

6

Hauser & Wirth (D6)







INTERVIEW

Mélanie Matranga

Artist

Over the years, artists taking part in Frieze Projects have transformed parts of the Frieze London tent into an archaeological site, a crime scene and even an aquarium. This year, the French artist Mélanie Matranga has turned the fair into a backdrop for a troubled romance.

Matranga is the winner of the inaugural Frieze Artist Award, previously known as the Emdash Award and the Cartier Award. She works in various media, including sculpture, drawing, installation and animation. For her Frieze commission, Matranga has created a series of three short videos called "From A to B Through E", which will be broadcast online during the fair. Several scenes were shot during the construction of the tent in Regent's Park and in a functioning coffee bar designed by the artist (FL, P2). The films, which were made using an amateur camera, follow a couple as they aim to balance their blossoming romance and their individuality. But there is one hitch: they do not speak the same language. The French artist says that she is interested in how people work together and how they manage the tensions between their individual and collective selves.

The first film is online now; the second can be seen from tomorrow and the third from Saturday.

The Art Newspaper: Why did you propose this project?
Matranga: All of my other projects have been about reflecting on



Tea and sympathy: Matranga's cafe (P2)

context and about the way feelings can influence a work directly. [In this series], I tried to combine these feelings with the idea of building something, such as an art fair like Frieze. I wanted to make a web series with a story about a relationship between two people, and their expectations. Part of the series is shot in the cafe I built at the fair, where people can hang out and drink coffee. I wanted to broadcast the series online to present the films in a more immaterial way. It was important to show them separately and not in a specific context, whereas it was better to keep the cafe as a real economy working parallel to Frieze.

Why use a cafe as the set?

The cafe allows me to talk about relationships – in art and between humans. I've spent a lot of time in

New York, and cafes are one of those places you go in the morning to quickly buy a coffee and a newspaper. The cafe was a simple idea to create another trade or a parallel economy. We imported a self-service coffee machine from New York, so people can serve themselves and make a donation of their choice.

The videos follow two lovers as they negotiate "freedom, success and the proper functioning of a couple". How did you portray this?
 They are not really about freedom. They are about individualism, about being involved in a relationship, either a love affair or a work relationship. I want to talk about individualism even when you work with people: how you can work together and how we can find our own place in this context?

So is the work also about the idea of collaborating as artists?

It is more about collaborating in life. How we work together in work, life and love; how individuality confronts the community or collective; how this ambivalence modifies our actions. Because sometimes I feel that it's very hard to know what your expectations are in relation to others: people you work with, family or a boyfriend or girlfriend. I am interested in the misunderstanding of expectations. Sometimes the people you hang out with do not understand your real expectations, and you have to adjust. In the films, the woman

Bad romance brews in Frieze cafe

Award-winning French artist makes videos – and a coffee bar – at the fair. By Laurie Rojas

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speaks English and the man speaks French. This highlights the moments when you can't express your feelings, even when you are in a relationship with someone. These characters try to communicate and there are some misunderstandings. Sometimes it is a private joke, but sometimes it can be a real obstacle.

You are working with a collaborator, Valentin Bouré. How did this come about?

I wrote the script and we directed the films together. He is my husband, and he is an artist too. It was interesting to work with him because the story is about a couple. We talked a lot about the feelings around preparing for a show and being an artist, and decided to work together.

Are the films autobiographical?

No, not at all, but they are inspired by the people I work with. We are also influenced by the film director Phil Morrison. He only made a few art videos before turning to cinema. He made a film with Kim Gordon and Chloe Sevigny (*"X-Girl"*, 1995), and we are really influenced by his way of filming. He makes fake interviews with people and mixes fiction and reality. We were thinking of following that structure and showing the relationship between the two characters but also showing interviews with the technicians who work at Frieze. His work has inspired us to do interviews, to mix reality and fiction and not to be too didactic.

• For the films, visit www.friezeprojects.org

Birds and ballet dancers star in Frieze Projects

This year's Frieze Projects, which is organised by the curator Nicola Lees, places a strong emphasis on collaboration – and a new off-site section expands far beyond the confines of the fair.

Off-site

• The Berlin-based performer and dancer **Isabel Lewis** (right) is hosting a series of "occasions", or social encounters, throughout London. Inspired by the ancient Greek symposium, these meetings are intended as a celebration of people, music, dance and even smells. Scents have been specially created in collaboration with the Norwegian chemist and scent researcher Sissel Tolaas. The events have been produced in partnership with London's Institute of Contemporary Arts, the Liverpool Biennial and Fenton House, a National Trust property in Hampstead, north London.

• **Old Selfridges Hotel** (1 Orchard Street, Marylebone, London, W1H 6HQ), today, 5pm-9pm; **Fenton House** (Hampstead Grove, London, NW3 6SP), Friday 17 October, 9am-12pm

• The UK premiere of **Jérôme Bel's** "Disabled Theatre" has been produced in collaboration with Dance Umbrella, London's international dance festival, and Theater HORA (right), a Zurich-based troupe of professional actors with mental and learning disabilities. During the performance, Bel will propose a series of tasks, and each of the 11 actors (aged between 18 and 44) will respond in their own way.

• **Shaw Theatre** (100-110 Euston Road, London, NW1 2AJ), today, 8pm



exhibition "Zodiaco", which took place in 1970, and Braco Dimitrijevic's installations with living animals in Paris Zoo in 1998.

• **Invitation-only performance with the artist and musician Susan Stenger**, tomorrow, 5.30pm; it can be seen from Regent's Canal

At Frieze London

• The London-based artist, writer and film-maker **Sophia Al Maria** has taken inspiration from John Carpenter's 1988 sci-fi film "They Live" to create an "alternative" tour of the fair, which explores and exposes potential conspiracies in the art world. The artist has placed symbols and subliminal messages throughout the fair, but they can only be seen in ultraviolet light and with the help of a tour guide. "I hope to illuminate myths about the world the visitor is walking around in," she says.

• **Twice-daily tours starting at P4, 12.30pm-1pm and 3pm-3.30pm**

• Fragments from the life of the actor and comedian **Andy Kaufman** are being used by the US artist **Jonathan Berger** to restage a piece of music from Kaufman's 1979 variety show at Carnegie Hall in New York. The original overture, which was created with the conductor Gregg Sutton, was performed once but never recorded. Together with Sutton, Berger has brought the project to Frieze London to be performed by a full orchestra. Kaufman's friends, family and collaborators will be attendance to talk to visitors about the work.

• **Daily performances at P3, until Saturday 18 October, 6.30pm**

• For his first solo project in the UK, the Swiss artist **Tobias Madisson** has filled two rooms with sensory technology. A system of pumps and air humidifiers that release iodine is triggered when visitors enter the rooms, and the build-up of fog encourages people to leave before the rooms become too toxic. The immersive installation is inspired by a 1960 performance of "Frankenstein" by the Living Theatre, an experimental company founded in New York. "Essentially, it's about the sensation of something coming to life," the artist says.

• **P5, until Saturday 18 October, during the fair's opening hours**

• For his first major dance work, the New York-based artist **Nick Mauss**, who is best known for his paintings and sculptures, has constructed a "living stage" in which both the stage and the backstage area are visible and form part of the performance. The work, which features live performances by the musicians Kim Gordon and Juliana Huxtable, has been produced in collaboration with the choreographer Kenneth Tindall and five dancers from Northern Ballet, a Leeds-based touring ballet company. The choreographer Lorena Randi has also contributed to the ballet. L.R.

• **P1, until Saturday 18 October, during the fair's opening hours**



• The London-based artist **Cerith Wyn Evans** is presenting a new large neon and a performance at the Snowdon Aviary in the ZSL London Zoo (left) in Regent's Park. Historical references for the work include Gino De Dominicis's five-day



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The future of painting? From left, Helke Ollertz and Ulrich Lamsfuss's *African Torso, Dual-Sex (3B Scientific)*, *Made in Germany III*, 2011, André Hemer's *Auto Tone (Inexplicable things that hipsters say)*, 2012, and Michael Armitage's *The uprising*, 2012



New painting conforms to type

Latest generation has talent, but surveys stick to the orthodox

PAUL CAREY-KENT

The bulk of art fairs and gallery shows are made up of paintings: it's what sells best. So why do these two substantial surveys – *A Brush with the Real* and *100 Painters of Tomorrow* – feel the need to justify their existence? Because something of a paradox exists in the art world. Go to public institutions and curated surveys, and what painting you find is likely to be a blast from the past. The 21 artists in the current Folkestone Triennial (until 2 November) muster not a single painting; no living artist in the Liverpool Biennial (until 26 October) is showing only paintings.

So it is that the authors of *A Brush with the Real: Figurative Painting Today*, introducing 51 artists given four to ten pages each, claim that figurative painting's slow and intense production has fresh relevance in the internet age, as the time taken to ensure realistic depiction can "rescue subjects from the flood" of digital imagery. There is a broader sample of

artists in *100 Painters of Tomorrow*, and most are given two pages. These up-and-coming artists, a quarter of whom are abstract, were chosen from 4,300 open-call submissions and nominations by a jury including the book's lead author, the gallerist Kurt Beers.

Both books reproduce the work excellently and provide useful introductory essays. Each painter in Beers's volume is described in a couple of hundred words, incorporating a quotation – a serviceable format, but

In public institutions, painting is likely to be a blast from the past

tending towards blandness. *A Brush with the Real* gives each artist plenty of space to explain their work, and the best entries – such as Muntean and Rosenblum, Sigrid Holmwood and Wilhelm Sasnal – are substantial, self-aware and well-illustrated accounts of interesting practices. The format works well when the German painter Jonas Burgert rails entertainingly against how often simplicity and reduction are taken as values, saying:



"We experience overflowing structures, sheer mess and chaos."

Why shouldn't all that be painted? The reader can then judge whether his work suggests one answer.

That, then, is the packaging, but the selection of artists is the key. Are we pleased to discover or be reminded of those chosen? A few artists new to me caught my eye in *100 Painters of Tomorrow* – Alexander Gutsche and Selma Parlour, for example. *A Brush with the Real* is better at providing reasons to look again at artists who have not previously grabbed you, and duly increased my respect for Jonathan Wateridge and Caroline Walker.

Trends can be spotted: Philip Guston, Gerhard Richter and Neo Rauch are frequent influences; *100 Painters...* has a surprising amount of geometric abstraction, often combined

with a certain roughness; and Old Master influences meet kitsch in both books (the yoking together of apparently opposed languages within a painting may be the most frequent trope). Yet I am not sure that either book's perspective amounts to more than "there's still plenty of painting; not much of it is ground-breaking, but a reasonable proportion is good".

What I missed in *100 Painters...* was radical language. The artists chosen overwhelmingly apply paint, in a fairly orthodox fashion, to canvas. What about D.J. Simpson's preference for router rather than brush, or Ken Okishi's painting on video screens? Such work might not fit the agenda of *A Brush with the Real*, but both books omit interdisciplinary artists whose wide range includes figurative paintings when it suits their purposes – such "painters without license" as Francis Alys, Urs Fischer, and Jeff Koons. Gregor Muir, the director of London's Institute of Contemporary Arts (ICA), who helped to choose the artists for *100 Painters...*, emphasises "conceptual" and "expanded" painting

in his introduction, but there is more of it in the ICA's group show "Beware Wet Paint" (until 16 November).

Any number of artists play off the traditions of painting without adopting traditional means. If "painting" from the past few years is to be remembered for anything, it might be for liberating itself from the broadly photographic paradigm and orthodox use of paint, and for forming a part of wider-ranging practices. Failing to cover those areas adequately leaves both books rationalising rather than challenging why contemporary painting drives much of the market but takes a back seat in critical discourse.

A Brush with the Real: Figurative Painting Today
Marc Valli and Margherita Dessanay
Laurence King, 320pp, £24.95 (hb)

100 Painters of Tomorrow
Kurt Beers, ed
Thames & Hudson, 288pp, £35 (hb)



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Gavin Turk, Dandy Warhol 2014 © The artist & House of Fairy Tales

CALENDAR

Frieze week 14-19 October 2014

Listings are arranged alphabetically by category. Commercial galleries have been selected from those showing at Frieze London and Frieze Masters

NON-COMMERCIAL

Artangel
Holborn Library,
32-38 Theobalds Road
• Jose Damasceno: Plot
UNTIL 23 NOVEMBER
www.artangel.org.uk

Austrian Cultural Forum
28 Rutland Gate
• Time(less) Signs: Otto Neurath and Reflections in Austrian Contemporary Art
UNTIL 9 JANUARY 2015
www.acflondon.org

Barbican Art Gallery
Level 3, Silk Street, Barbican Centre
• Constructing Worlds: Photography and Architecture in the Modern Age
UNTIL 11 JANUARY 2015
• Walead Beshty
UNTIL 8 FEBRUARY 2015
• The Barbican Exhibition: Chamberlin, Powell and Bon Architects
UNTIL 22 MARCH 2015
www.barbican.org.uk/artgallery

Blenheim Art Foundation
Blenheim Palace, Woodstock
• Ai Weiwei at Blenheim Palace
UNTIL 14 DECEMBER
www.blenheimpalace.com

British Library
96 Euston Road
• Terror and Wonder: the Gothic Imagination
UNTIL 20 JANUARY 2015
www.bl.uk

British Museum
Great Russell Street
• Ancient Lives, New Discoveries
UNTIL 30 NOVEMBER
• Ming: 50 Years that Changed China
UNTIL 5 JANUARY 2015
www.britishmuseum.org

Brunei Gallery
School of Oriental and African Studies, Russell Square
• Serendipity Revealed: Contemporary Sri Lankan Art
UNTIL 20 DECEMBER
www.soas.ac.uk/gallery

Calvert 22
22 Calvert Avenue
• Beyond Zero
UNTIL 30 NOVEMBER
www.calvert22.org

Camden Arts Centre
Arkwright Road
• Glenn Ligon: Call and Response
UNTIL 11 JANUARY 2015
www.camdenartscentre.org

Cartoon Museum
35 Little Russell Street

As "Rembrandt: the Late Works" opens at London's National Gallery today, *The Art Newspaper* can reveal that an exhibition on the young Rembrandt is due to be staged at the Ashmolean Museum in four years' time. It will be organised by Christopher Brown, who retired as the Oxford museum's director last month.

The 2018 exhibition is being jointly organised with the Lakenhal Museum in Leiden, where Rembrandt was born. It will cover his first years as an artist in the city – where he set up a studio, aged 19, with Jan Lievens in 1625 – and will also cover his time in Amsterdam between 1631 and 1634. Brown and his co-curator, the Lakenhal Museum's Christiaan Vogelaar, want to show how Rembrandt developed almost month by month, strongly influenced by the Dutch city's distinctive artistic environment. Brown says: "It's pure chance that early Rembrandt will be presented after late Rembrandt, but it will provide a fascinating counterpoint to the National Gallery's show."

The London show, covering the years 1652 to 1669, will travel to the Rijksmuseum (12 February-17 May 2015). The curators in London and Amsterdam, Marjorie Wieseman and Gregor Weber respectively, have secured most of the key

The curators want to show how he developed almost month by month

loans. But despite last-minute negotiations, one important loan failed to be agreed – the artist's *Portrait of Jan Six*, 1654, which still belongs to the Six family in Amsterdam. However, it is possible that the work will be lent to the Rijksmuseum for the second leg of the exhibition next year.

Another private loan is the *Portrait of Catrina Hooghsaet*, 1657, which has been lent by the Douglas-Pennant family of Penrhyn Castle in Wales. The Rijksmuseum tried to buy the portrait in 2007, but was unable to raise the asking price of around £40m.

First visit for 85 years

At the National Gallery, one of the treats is the chance to see *The Jewish Bride*, 1665-69. It has left Amsterdam only once since 1833, having come to London's Royal Academy of Arts in 1929. Despite all the research undertaken for the exhibition, it is still not known who Rembrandt used as his models for the loving couple. When the show travels to the Rijksmuseum,



Self Portrait with Two Circles, around 1665-69 (left), and *Portrait of Catrina Hooghsaet*, 1657

cover price: £1,080 (with a reduced price of £4,500 for the full set). The final volume, *Rembrandt's Paintings Revisited: a Complete Survey*, by the Dutch scholar Ernst van de Wetering, provides a chronological survey of all of the 338 paintings that the author regards as being by the master.

This is the culmination of the Rembrandt Research Project, which began in 1968. Van de Wetering started work that year as a 30-year-old researcher, so the final volume was completed in his own "late" years. The story of Rembrandt scholarship during this period is fascinating. In the last decades of the 20th century, specialists whittled away at the several hundred paintings believed to be by the artist, attributing more and more works to his studio. By around 1990, it was thought that the project might end up with a body of work comprising around 250 paintings.

In 1993, however, four of the five members of the Rembrandt Research Project resigned, handing over to Van de Wetering. A spokesman for Springer, his publisher, says that Van de Wetering saw how the "overly zealous tendency to doubt the authenticity of Rembrandt's paintings got out of hand". In the final volume, the scholar "reattributes to the master a substantial number of unjustly rejected Rembrandts". As a result, Van de Wetering gives the total number as 336.

For anyone wanting their very own Rembrandt, *Portrait of a Man with Arms Akimbo*, 1658, is on sale at Frieze Masters this week. Recently owned by the US casino boss Steve Wynn, it is now being offered by the New York-based dealer Otto Naumann for \$48.5m.

Martin Bailey
• "Rembrandt: the Late Works", National Gallery, London, until 18 January 2015

Rembrandt galore

As a major show opens in London today, another is announced for Oxford in four years' time

visitors will have a rare opportunity to see *The Jewish Bride* hanging next to the same-sized *Family Portrait*, around 1665, from the Herzog Anton Ulrich Museum in Braunschweig. This work was last lent in 1956 and is not on loan to the London show.

The National Gallery exhibition boasts five late self-portraits; the most important is the *Self-portrait with Two Circles*, 1665-69, from Kenwood House in north London. Although Rembrandt's earlier self-portraits were made to publicise his rising status, Wieseman says that the later works focus on more

personal concerns, "achieving a realistic and sympathetic rendering of old age, now extending its merciless reach across his own face and body, and reflecting upon his profession".

Completed catalogue

The other major Rembrandt event of the season is the publication of the sixth and final volume of the *Corpus of Rembrandt Paintings*, the artist's catalogue raisonné, which was launched at the Rijksmuseum earlier this month. A doorstop of a book, with 748 large-format pages, it has an equally daunting

• **Never Again: the First World War in Cartoon and Comic Art**
UNTIL 19 OCTOBER
www.cartoonmuseum.org

• **Chapter House**
Westminster Abbey
• Hughie O'Donoghue: the Measure of All Things
UNTIL 30 NOVEMBER

• **Chisenhale Gallery**
64 Chisenhale Road
• Ed Fornieles: Modern Family
UNTIL 9 NOVEMBER
www.chisenhale.org.uk

• **Courtauld Gallery**
Somerset House, the Strand
• Jasper Johns: Regrets
UNTIL 14 DECEMBER
www.courtauld.ac.uk

• **Cultural Institute at King's College London**
Somerset House, the Strand
• Beryl Bainbridge
UNTIL 19 OCTOBER
www.kcl.ac.uk/cultural

• **Dairy Art Centre**
7a Wakefield Street
• Yoshitomo Nara

UNTIL 7 DECEMBER
www.dairyartcentre.org.uk

• **Danjuma Collection**
33 Fitzroy Square
• Danjuma Collection: One Man's Trash (Is Another Man's Treasure)
UNTIL 28 OCTOBER
www.danjumacollection.com

• **Delfina Foundation**
29/31 Catherine Place
• The Otolith Group: in the Year of the Quiet Sun
UNTIL 31 OCTOBER
www.delfinafoundation.com

• **Design Museum**
28 Shad Thames
• Designers in Residence
UNTIL 8 MARCH 2015
www.designmuseum.org

• **Drawing Room**
12 Rich Estate, Crinascott Street
• The Naked
UNTIL 29 NOVEMBER
www.drawingroom.org.uk

• **Embankment Galleries**
Somerset House, the Strand
• National Open Art
UNTIL 25 OCTOBER

• **100 Leading Ladies: a Portrait of Influential Senior Women in Britain**
UNTIL 26 OCTOBER
• **AOI Illustration Awards 2014**
UNTIL 2 NOVEMBER
www.somersetshouse.org.uk

• **Estorick Collection**
39a Canonbury Square
• Ancient Ruins, Modern Art
UNTIL 21 DECEMBER
www.estorickcollection.com

CONTINUED ON PAGE 20

THE BAD SHEPHERD

PIETER BRUEGHEL II
PETER DOIG
JAN BRUEGHEL I
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CHRISTIE'S

CALENDAR

Frieze week 14-19 October 2014

CONTINUED FROM PAGE 19

Gasworks

155 Vauxhall Street
• Some Are Smarter than Others
UNTIL 16 NOVEMBER
www.gasworks.org.uk

Guildhall Art Gallery

Guildhall Yard
• 120 Years of Tower Bridge
UNTIL 5 JANUARY 2015
www.guildhallartgallery.org.uk

Hayward Gallery

Southbank
• Mirrorcity: London Artists on Fiction and Reality
UNTIL 4 JANUARY 2015
www.hayward.org.uk

Imperial War Museum

Lambeth Road
• Truth and Memory: British Art of the First World War
UNTIL 8 MARCH 2015
www.iwm.org.uk

Institute of Contemporary Arts

The Mall
• ICA Off-Site: the Old Selfridges Hotel
UNTIL 18 OCTOBER
• Beware Wet Paint
UNTIL 16 NOVEMBER
• Neil Beloufa: Counting on People
UNTIL 16 NOVEMBER
• Cybernetic Serendipity
UNTIL 30 NOVEMBER
www.ica.org.uk

Jewish Museum

Raymond Burton House,
129-131 Albert Street
• Designing the 20th Century: Life and Work of Abram Games
UNTIL 4 JANUARY 2015
www.jewishmuseum.org.uk

Louise T. Blouin Foundation

3 Olaf Street
• The Art Magazine Becomes Art
UNTIL 12 NOVEMBER
www.ltbfoundation.org

Mosaic Rooms

226 Cromwell Road
• Nadia Kaabi Linke: the Future Rewound and the Cabinet of Souls
UNTIL 29 NOVEMBER
www.mosaicrooms.org

Museum of London

150 London Wall
• Sherlock Holmes
UNTIL 12 APRIL 2015
www.museumoflondon.org.uk

National Gallery

Trafalgar Square
• Rembrandt: the Late Works
UNTIL 18 JANUARY 2015
www.nationalgallery.org.uk

National Maritime Museum

Park Row, Greenwich
• Forgotten Fighters: the First World War at Sea
UNTIL 30 NOVEMBER
• Ships, Clocks and Stars: the Quest for Longitude
UNTIL 4 JANUARY 2015
• Longitude Punk'd
UNTIL 4 JANUARY 2015
www.nmm.ac.uk

National Portrait Gallery

St Martin's Place
• Virginia Woolf: Art, Life and Vision
UNTIL 26 OCTOBER
• The Real Tudors
UNTIL 1 MARCH 2015
www.npg.org.uk

Parasol Unit

14 Wharf Road
• Shinro Ohtake
UNTIL 12 DECEMBER
• Exposure 14 Award:

Chelsea College of Arts

UNTIL 9 NOVEMBER
• James Clar: All Everything
UNTIL 8 MARCH 2015
www.parasol-unit.org

Photographers' Gallery

16-18 Ramillies Street
• Primrose
UNTIL 19 OCTOBER
• Lorenzo Vitturi: Dalston Anatomy
UNTIL 19 OCTOBER
• Julie Blackmon: Homegrown
UNTIL 26 OCTOBER
www.thephotographersgallery.org.uk

Raven Row

56-58 Artillery Lane
• K.P. Brehmer
UNTIL 30 NOVEMBER
www.ravenrow.org

Rivington Place

Rivington Place
• Black Chronicles II
UNTIL 29 NOVEMBER
www.rivingtonplace.org

Royal Academy of Arts

Burlington House, Piccadilly
• Dennis Hopper: the Lost Album
UNTIL 19 OCTOBER
• Anselm Kiefer
UNTIL 14 DECEMBER
www.royalacademy.org.uk

Royal British Society of Sculptors

108 Old Brompton Road
• Bursary Awards 2014
UNTIL 24 OCTOBER
• Spitalfields Public Programme
UNTIL 30 OCTOBER
• Almuth Tebbenhoff FRBS
UNTIL 3 NOVEMBER
• Alexander Costello
UNTIL 31 DECEMBER
www.rbs.org.uk



Royal Institute of British Architects

66 Portland Place
• Ordinary Beauty
UNTIL 6 DECEMBER
www.architecture.com

Science Museum

Exhibition Road
• 3D: Printing the Future
UNTIL 4 JANUARY 2015
• Mind Maps
UNTIL 19 OCTOBER
• Unlocking Lovelock
UNTIL 9 APRIL 2015
www.nmsi.ac.uk

Serpentine Gallery

Kensington Gardens
• Serpentine Pavilion 2014
UNTIL 19 OCTOBER
• Trisha Donnelly
UNTIL 9 NOVEMBER
www.serpentinegalleries.org

Serpentine Sackler Gallery

Kensington Gardens
• Cerith Wyn Evans
UNTIL 9 NOVEMBER
www.serpentinegalleries.org

Sir John Soane's Museum

13 Lincoln's Inn Fields
• British Portraits from the Clifford Chance Art Collection
UNTIL 24 JANUARY 2015
www.soane.org

Scrap merchant

Shinro Ohtake, Parasol Unit

UNTIL 12 DECEMBER
The Japanese artist's diverse work across drawing, painting, sculpture, photography, music and video is united by the experimental, cut-and-paste spirit of his densely layered scrapbooks, which were shown at last year's Venice Biennale. Ohtake's first major presentation in a public institution in London focuses particularly on his "Retina" series, inspired by discarded Polaroids, and his "Time Memory" assemblages of scrap paper. Works from the "Frost" and "Cell" series and several films are also on view. The show is complemented by talks about the post-war Japanese avant-garde and the artist's book. H.M.



Ohtake cuts and pastes

South London Gallery

65 Peckham Road
• Lawrence Weiner
UNTIL 23 NOVEMBER
www.southlondongallery.org

Tate Britain

Millbank
• Tate Britain Commission 2014: Phyllida Barlow, Dock
UNTIL 19 OCTOBER
• Ruth Ewan and Astrid Johnston
UNTIL 30 NOVEMBER
• Turner Prize 2014
UNTIL 4 JANUARY 2015
• Late Turner: Painting Set Free
UNTIL 25 JANUARY 2015
www.tate.org.uk/britain

Tate Modern

Bankside
• Kazimir Malevich
UNTIL 26 OCTOBER
• Alibis: Sigmar Polke, 1963-2010
UNTIL 8 FEBRUARY 2015
• Richard Tuttle: I Don't Know or the Weave of Textile Language
UNTIL 6 APRIL 2015
www.tate.org.uk/modern

Victoria and Albert Museum

Cromwell Road
• Horst: Photographer of Style
UNTIL 4 JANUARY 2015
• Constable: the Making of a Master
UNTIL 11 JANUARY 2015
• Ordinary Beauty
UNTIL 1 FEBRUARY 2015
• Wedding Dresses, 1775-2014
UNTIL 15 MARCH 2015
www.vam.ac.uk

FURTHER LISTINGS

www.theartnewspaper.com/whatson

Wapping Project

Wapping Wall
• Juul Kraijer
UNTIL 30 OCTOBER
www.thewappingproject.com

Waterside Contemporary

2 Clunbury Street
• Oreet Ashery
UNTIL 22 NOVEMBER
www.waterside-contemporary.com

Whitechapel Gallery

77-82 Whitechapel High Street
• Kader Attia: Continuum of Repair, the Light of Jacob's Ladder
UNTIL 23 NOVEMBER
• Mike Nelson Selects from the V-A-C Collection
UNTIL 30 NOVEMBER

• Richard Tuttle: I Don't Know or The Weave of Textile Language
UNTIL 14 DECEMBER
• Sculptors' Papers from the Henry Moore Institute Archive
UNTIL 22 FEBRUARY 2015
www.whitechapel.org

Zabludowicz Collection

176 Prince of Wales Road
• Lizzie Fitch/Ryan Trecartin
UNTIL 21 DECEMBER 2014
www.zabludowiczcollection.com

COMMERCIAL

Alan Cristea Gallery

31 & 34 Cork Street
• Howard Hodgkin
UNTIL 15 NOVEMBER
www.alancristea.com

Almine Rech, London

11 Savile Row
• Mark Hagen: a Parliament of Some Things
UNTIL 8 NOVEMBER
www.alminerech.com

Annelly Juda Fine Art

23 Dering Street
• Anthony Caro: the Last Sculptures
UNTIL 25 OCTOBER
www.annellyjudafineart.co.uk

Anthony Reynolds Gallery

60 Great Marlborough Street
• Jon Thompson: the Lyotard Suite
UNTIL 25 OCTOBER
www.anthonyreynolds.com

Ayyam Gallery

143 New Bond Street
• Athier: Improbable Possibilities
UNTIL 31 OCTOBER
www.ayyamgallery.com

Ben Brown Fine Arts

12 Brook's Mews
• Nabil Nahas: Phoenix Dactylifera
UNTIL 14 NOVEMBER
www.benbrownfinearts.com

Campoli Presti

223 Cambridge Heath Road
• Reena Spaulings
UNTIL 9 NOVEMBER
www.campolipresti.com

Carl Freedman Gallery

29 Charlotte Road
• John McAllister
UNTIL 8 NOVEMBER
www.carlfreedman.com

Carlos/Ishikawa

Unit 4, 88 Mile End Road
• Korakrit Arunanondchai
UNTIL 1 NOVEMBER
www.carlosishikawa.com

Colnaghi

15 Old Bond Street
• The Artist: Observations and Reflections
UNTIL 31 OCTOBER
www.colnaghi.co.uk

Corvi-Mora

1a Kempsford Road
• Tomoaki Suzuki: Icons
UNTIL 25 OCTOBER
www.corvi-mora.com

David Zwirner

24 Grafton Street
• Kerry James Marshall: Look See
UNTIL 22 NOVEMBER
www.davidzwirner.com

Dominique Lévy, London

22 Old Bond Street
• Local History
UNTIL 24 JANUARY 2015
www.dominique-levy.com

Faggionato

49 Albemarle Street
• Jorge Méndez Blake
UNTIL 21 NOVEMBER
www.faggionato.com

Frith Street Gallery

17-18 Golden Square
• Raqs Media Collective
UNTIL 31 OCTOBER
www.frithstreetgallery.com

Gagosian Gallery, Britannia Street

6-24 Britannia Street
• Richard Serra
UNTIL 28 FEBRUARY 2015

Gagosian Gallery, Davies Street

17-19 Davies Street
• Richard Serra: Drawing
UNTIL 22 NOVEMBER
www.gagosian.com

Greengrassi

1a Kempsford Road
• Giuseppe Gabellone
UNTIL 18 OCTOBER
www.greengrassi.com

Hauser & Wirth, Savile Row

23 Savile Row
• Pierre Huyghe: In Border Deep
UNTIL 1 NOVEMBER
• Paul McCarthy: WS SC
UNTIL 1 NOVEMBER
www.hauserwirth.com

Hauser & Wirth, Somerset

Durslade Farm, Dropping Lane, Bruton, Somerset
• Franz West: Early Work
UNTIL 9 NOVEMBER
www.hauserwirthsomerset.com

Helly Nahmad Gallery

2 Cork Street
• Autumn Exhibition
UNTIL 1 NOVEMBER
www.hellynahmad.com

Herald St

2 Herald Street & 37 Golden Square
• Ida Ekblad
UNTIL 16 NOVEMBER
www.heraldst.com

Hollybush Gardens

1-2 Warner Yard
• Andrea Büttner
UNTIL 15 NOVEMBER
www.hollybushgardens.co.uk

Inigo Philbrick

89 Mount Street
• Tauba Auerbach and R.H. Quayman
UNTIL 18 DECEMBER
www.inigophilbrick.com

Kate MacGarry

27 Old Nichol Street
• Ben Rivers: Things
UNTIL 25 OCTOBER
www.katemacgarry.com

Fairs

1.54 Contemporary African Art Fair

16-19 OCTOBER
Somerset House, the Strand
www.1-54.com

Art Apart Fair

17-19 OCTOBER
Town Hall Hotel, Patriot Square
www.artapartfair.com

Kinetica Art Fair

16-19 OCTOBER
Old Truman Brewery, Brick Lane
www.kinetica-artfair.com

Moniker Art Fair

16-19 OCTOBER
Old Truman Brewery, Brick Lane
www.monikerartfair.com

Multiplied

17-20 OCTOBER
Christie's South Kensington, 85 Old Brompton Road
www.christies.com/multiplied

The Other Art Fair

16-19 OCTOBER
Old Truman Brewery, Brick Lane
www.theotherartfair.com

PAD London

15-19 OCTOBER
Berkeley Square
www.pad-fairs.com/london

Sunday Art Fair

15-18 OCTOBER
Ambika P3, University of Westminster, Marylebone Road
www.sunday-fair.com

Auctions

Today

Christie's, 2pm
Asobi: Ingenious Creativity, Japanese Works of Art from Antiquity to Contemporary
85 Old Brompton Road

Phillips, 7pm

Contemporary art evening sale
30 Berkeley Square

Laura Bartlett Gallery

4 Herald Street
• Beatrice Gibson: F for Fibonacci
UNTIL 23 NOVEMBER
www.laurabartlettgallery.com

Limoncello

340-344 Kingsland Road
• Yonatan Vinitzky
UNTIL 15 NOVEMBER
www.limoncellogallery.co.uk

Lisson Gallery

52-54 Bell Street
• Nathalie Djurberg and Hans Berg
UNTIL 1 NOVEMBER
• Marina Abramovic
UNTIL 1 NOVEMBER
www.lissongallery.com

Luxembourg & Dayan

2 Savile Row
• Alighiero Boetti: Colours
UNTIL 13 DECEMBER
www.luxembourgdayan.com

Marian Goodman Gallery

5-8 Lower John Street
• Gerhard Richter
UNTIL 20 DECEMBER
www.mariangoodman.com

MY LONDON TOP 5

1 GILLIAN WEARING, MAUREEN PALEY

East London's legendary dealer kicks off Frieze week with a show by the Chisenhale Gallery alumna and Turner Prize-winner Gillian Wearing that follows on from her 2012 retrospective at the Whitechapel Gallery. On the way, stop at nearby Herald Street to see rising Norwegian star Ida Ekblad, young Brit Beatrice Gibson at Laura Bartlett Gallery and maverick New York collective Reena Spaulings, who have taken over Campoli Presti.

2 KORAKRIT ARUNANOND-CHAI, CARLOS/ISHIKAWA

Vanessa Carlos is one of the brightest new dealers on the London art scene. She opened her gallery, Carlos/Ishikawa, three years ago, and was the first person to work with Oscar Murillo. She now has an impressive roster of emerging artists, including Ed Fornieles, Marie Angeletti, Richard Sides and Pilvi Takala. This autumn, Carlos brings Bangkok-

Polly Staple has been the director of London's Chisenhale Gallery since 2008. She was formerly the director of Frieze Projects and Frieze Talks, a curator at Cubitt Gallery, London, and co-editor of *Untitled* magazine. She is a co-founder of the Common Practice advocacy group



born, New York-based Korakrit Arunanondchai to Mile End with an exuberant show of painting, sculpture, film and performance; watch out for the massage chairs.

3 RODEO GALLERY, 123 CHARING CROSS ROAD

Sylvia Kouvali is opening a London branch of her Istanbul-based Rodeo Gallery—another asset for the city's art scene. Rodeo London, above Claire de Rouen Books on Charing Cross Road, opens with solo presentations by Banu Cennetoglu and Tamara Henderson. Kouvali also represents Chisenhale Gallery alumni and Turner Prize nominees Duncan Campbell and James Richards.

4 BEN RIVERS, KATE MACGARRY

The British artist Ben Rivers has his third solo show at Kate MacGarry's gallery, behind Redchurch Street in the heart of Shoreditch. *Things*, a new film commissioned by Film and Video Umbrella, is a

beautiful and timely meditation for Frieze week on the objects we gather around us. Rivers's recent feature-film collaboration with Ben Russell, "A Spell to Ward off the Darkness", is a stunning meditation on loneliness and radical utopia. Look out for projects by Rivers with Artangel and the Camden Arts Centre next year.

5 HOI POLLOI, ACE HOTEL, SHOREDITCH HIGH STREET

Opening only last year, Hoi Polloi restaurant, in the Ace Hotel Shoreditch and run by David Waddington and Pablo Flack of Bistrottheque, has fast become an East End favourite alongside Margot Henderson's Rochelle School Canteen and St John. During Frieze week, Hoi Polloi will host George Henry Longly, Prem Sahib and Eddie Peake's club night "Anal House Melt-down", alongside a special edition of *Hoi Polloi* newspaper, and will install its first commissioned work by Henry Longly. H.M.

Marlborough Contemporary

6 Albemarle Street
• Sigalit Landau: Knafeh
UNTIL 1 NOVEMBER
www.marlboroughcontemporary.com

Marlborough Fine Art

6 Albemarle Street
• Paula Rego
UNTIL 25 OCTOBER
www.marlboroughfineart.com

Massimo de Carlo

55 South Audley Street
• Nate Lowman: Weeping Atlas Cedar
UNTIL 22 NOVEMBER
• Günther Förg/Lucio Fontana
UNTIL 22 NOVEMBER
www.massimodecarlo.com

Maureen Paley

21 Herald Street
• Gillian Wearing
UNTIL 16 NOVEMBER
www.maureenpaley.com

Mayfair Gallery

39 South Audley Street
• Impressionist and Modern Masters
UNTIL 5 NOVEMBER
www.mayfairgallery.com

Mayor Gallery

21 Cork Street
• Nanda Vigo: Chronotops
UNTIL 24 OCTOBER
www.mayorgallery.com

Mazzoleni

27 Albemarle Street
• Post-war Italian Masters
UNTIL 19 DECEMBER
www.mazzoleniart.com

Michael Werner Gallery

22 Upper Brook Street
• Kai Althoff
UNTIL 15 NOVEMBER
www.michaelwerner.com

MOT International

72 New Bond Street
• Marinella Senatore
UNTIL 29 NOVEMBER
www.motinternational.com

Pace London

6 Burlington Gardens
• Mario Merz
UNTIL 8 NOVEMBER
www.pacegallery.com/london

Pilar Corrias

54 Eastcastle Street
• Philippe Parreno
UNTIL 14 NOVEMBER
www.pilarcorrias.com

Richard Saltoun Gallery

111 Great Titchfield Street

• Helen Chadwick: Bad Blooms
UNTIL 14 NOVEMBER
www.richardsaltoun.com

Robilant + Voena

38 Dover Street
• Paolo Scheggi
UNTIL 4 NOVEMBER
www.robilantvoena.com

Sadie Coles HQ

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• Matthew Barney
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www.modernart.net

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THE ART NEWSPAPER

DIARY

Tell me why you don't like Sundays

There's considerable confusion around the fact that for this year's Frieze week, Saturday seems to be the new Sunday. Frieze London has axed its Sunday opening – due, apparently, to complaints from disgruntled exhibitors that the day brought seething hordes of students and families, but few sales. However, the more leisurely and laid-back Frieze Masters is still happy to be open for business on the Sabbath. Just to add to the confusion, the popular satellite fair Sunday now fails to live up to its name, opting to open on Wednesday and close on Saturday. Quite why Sunday seems to have become such an ill-favoured day for the buying and selling of contemporary art remains unclear – but it seems Sunday is the new Monday.

There's hope yet

Sajid Javid, the UK secretary of state for culture, media and sport, was cruelly dismissed as an arts lightweight when he was appointed in April. So it is heartening to see Javid's selection of his top ten paintings in London, listed on *Time Out*'s website, which includes gems by John Everett Millais, George Stubbs and even Banksy. He plumped for the famous street artist's *Yellow Lines Flower Painter*, daubed on a wall in Bethnal Green – a sign that he is down with the kids. But the most telling choice perhaps reveals the politician's thoughts about next year's general election: *Hope* by George Frederic Watts and his assistants, which is housed at Tate Britain.

Health and safety gone mad?



You don't often see child minders on guard at an art fair (below left). But two strapping women are surveying infants and casting their beady eye over proceedings at Gagosian Gallery, which is showing a number of child-friendly works by the Belgian artist Carsten Höller. The kiddy wardens, who come from a company called Safe and Sound Mobile Crèches, are ensuring that no children are harmed during Frieze London – and, thankfully, not one infant has as yet come unstuck on Carsten's spongy squid or wobbly mushroom.

Lisson Gallery gets down with the kids



Ward in his new designer duds

Devotion to duty knows no bounds on Lisson's stand, where the artists Cory Arcangel and Ryan Gander have ventured into the world of fashion and product design, enlisting senior Lisson staffers as models. For the duration of the fair, Greg Hilty, Alex Logsdail and Ossian Ward will be sporting Gander's new line of painstakingly pre-muddled trainers, specially manufactured in Japan in association with Adidas. Ward also looked fetching bedecked in rainbow-hued Arcangel Surfware – clothing and accessories made by the artist in association with rock'n'roll clothiers Bravado, and specially designed to be worn while surfing not the waves, but the internet. To continue the virtual and immersive mood, Arcangel has carpeted the booth in rainbow-coloured, computer-generated material.

Correction

In an article ("The way we were...") published yesterday, we mistakenly referred to Project Native Informant as a work by Shanzhai Biennial. The work is in fact called *Shanzhai Biennial No.3: 100 Hamilton Terrace*, and is running concurrently at Frieze and at the gallery Project Native Informant.



Tipping the hat to James Lee Byars

Despite bearing more than a passing resemblance to a set of characters from Dr Seuss, the parade of ten conjoined perambulators to be seen wandering the aisles of Frieze London are actually contextualising the performative emphasis of this year's fair with an important historical precedent by re-enacting *Ten in a Hat*, a classic performance piece by James Lee Byars from 1969. According to Gordon VeneKlasen of Michael Werner Gallery, their collective headgear is no ordinary prop, but a loving remake by the same New York tailor responsible for Byars's silk original. If you have £300,000 to spare, you can be the proud owner of both the original and the replica, and enjoy the right to stage the piece wherever, and with whomsoever, you choose. In the meantime, the Frieze cast will be cruising the aisles for two hours on every day of the fair.

That's one proud possum

The former editor of *Apollo* magazine, Oscar Humphries, was seen at Frieze Masters yesterday, proudly brandishing his new glossy quarterly *The Art Book*, which aims "to show beautiful art in a format nearly as beautiful as the art itself". High-profile contributors include the writer Peter Conrad and Dulwich Picture Gallery curator Xavier Bray, but one name stands out: Barry Humphries, who has written a sparkling feature on the photographer Bill Henson. Barry, AKA Dame Edna Everage, needed no introduction to the editor – who just happens to be his inky-fingered offspring.

OVERHEARD
"Attending art fairs is so stressful – I had to take my five-year-old out of school today to come to Frieze"

Dish of the day

TRAMSHED

Mark Hix guarantees good art on the walls and a lively crowd at his tables by inviting his eminent artist friends to enter into the time-honoured contract of art in return for a tab – although it may take Damien Hirst a while to consume the worth in alcohol of his pickled Hereford cow with a cockerel standing on its back, made especially for Hix's Tramshed in Shoreditch. The indefatigable Dorset lad who taught Tracey Emin how to cook now has nine establishments dotted around the capital, all of which reflect his



love of classic, well-sourced, traditional English food. The chef's commitment to all things artistic extends to the recent launch of a Hix Award for students and a pop-up show during Frieze of the young British artist W.K. Lyhne's 14ft-high carcass paintings (at 123 Bethnal Green Road, until 19 October). It is, perhaps, a predictable choice for a chef who reveals that his meaty delicacies persuaded the vegetarian artists Mat Collishaw and Tim Noble to turn carnivore.
• For more, visit www.hixrestaurants.co.uk

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