



INTERNATIONAL EDITION

# THE ART NEWSPAPER™

FRIEZE ART FAIR SATURDAY & SUNDAY 13-14 OCTOBER 2007

## Frieze at five: the art scene transformed

Strong sales keep the original event at the centre of the circus

When Frieze launched five years ago, London in October meant nothing special. The art-buying community had no reason to come to the rain-soaked capital, unless they wanted to attend a few midseason auctions of lacklustre leftovers.

What a difference a fair makes. "Frieze Week" has triggered an avalanche of events—slick gallery openings, side art fairs and nearly £180m in auctions (see p6)—a testament to the fair's remarkable success.

But all these other events are vying for the attention of the same wealthy international set. Meanwhile London's October museum shows, including Louise Bourgeois at Tate Modern and Matthew Barney at the Serpentine, are a further distraction. Less culturally rich cities—Miami and Basel—which also host major contemporary art fairs don't have as much to compete with the commerce.

The pressing question this year seems to be what all



Luc Tuymans' *Bouhouche*, 2007, sold for about \$500,000

these events mean for Frieze. "It was less hectic," said Thorsten Albertz, director of Arndt & Partner (G21). "But the way people bought was different, more reflective and calmer. It used to be that people raced in grabbing the young, cool, hip and cheap works. Now purchases are more considered."

New York dealer Hayden Dunbar of Paul Kasmin (E14) said: "It's not like Art Basel Miami Beach, which is like

getting into a football game. It's more civilised." And collector Beth DeWoody said: "It's a really nice fair. It's more relaxing and I could really look at art and get to know the dealers."

Other dealers said that, despite the potential distractions, sales were strong at this year's Frieze, with booths including Galerie Neu (B4); Dicksmith (F30), Perrotin (F9), Victoria Miro (G6) and Friedrich Petzel

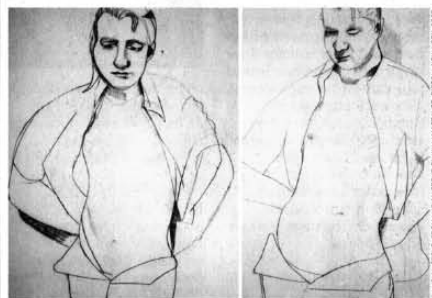
(V2) nearly selling out. Thaddaeus Ropac (B12) said he completely sold out by Friday. "People were motivated, ultra motivated," said New York dealer David Zwirner (C8). New York art advisor Thea Westreich added: "I think the show is exceptionally strong for emerging artists. It is stronger this year, and people are getting good work from their artists."

Chicago and Aspen power couple Stefan Edlis and Gael Neeson were all smiles. They were thrilled to have found a Luc Tuymans at Frieze after hunting for the right example at the right price for five years.

"Dealers keep stuff back and bring it out at fair," said the towering Mr →4

## Bacon unzipped

Freud drawings revealed at Frieze



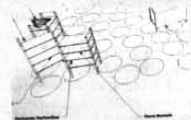
Two previously unseen drawings by Lucian Freud of the painter Francis Bacon with his shirt open and his flies undone will be published next month in the most comprehensive survey on Freud's work to date by the art critic William Feaver. Advance copies of the book, published by Rizzoli, are available at Koenig (B7). In his introductory essay, Mr Feaver says: "Besides painting

[Bacon] more than once he drew him a number of times, most notably in a set of three drawings [the other drawing is owned by the artist R.B.Kitaj] showing him parading himself, shirt open and fly / buttons undone." The introduction includes Freud's description of how the works originated: "[Bacon] said 'I think you ought to do this because I think it's rather important,' so I did." G.H.

## Trends

"I'd like to buy, er... what exactly is this called?"  
Why dealers are giving up on labels

As every curator and dealer knows, labels are a fraught issue. At Tate, anything longer than 70 words is discouraged—and how to write labels is one of the UK Museums Association's most popular training courses. At Photo London 07, galleries were castigated by organisers for not having labels. At Frieze, however, the official policy is...no policy. Ranging from casual pencil scrawling (above) to museum-length labels, anything appears to be allowed. Yesterday, an informal survey discovered that 20 of the 151 stands carried no labels at all.



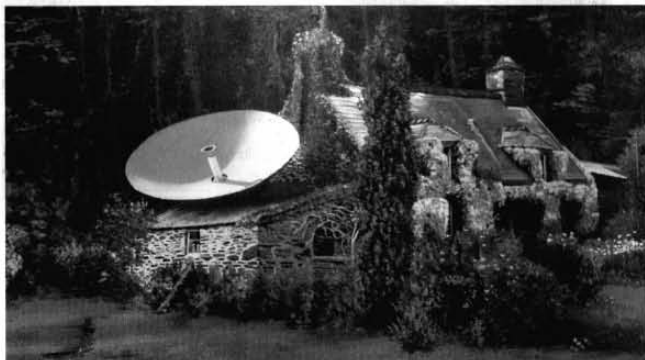
Dealers at Frieze outlined the various reasons for the lack of labels at the fair. Pascal Spengemann of Taxter & Spengemann (F19) said he never uses labels, considering them a "deflective tactic" dealers use to avoid speaking with people.

Dealer Daniel Reich (F27) said he shuns labels in the hope that viewers will focus on the art and not the name.

After a lengthy explanation, he paused and added: "Maybe I'll go in with a pencil and label this stuff later."

"We treat art fairs as though they're exhibitions, and we wouldn't label a group show in the gallery," said Darren Fluke at Hotel (H2). "But we're happy to take anyone through the stand," he added.

Francesca Kaufmann (A7) went for a clean but home-made effect, printing artists' names on her wall. "It's more democratic to have the names," she said. "Ideally we would have nothing, but we don't want to be pompous." Frances Jacobus-Parker



Dirk Skreber's *Untitled*, 2006, sold to a European private collector, priced at \$250,000 at Friedrich Petzel

# Artists (the children might like...)

## Andreas Slominski: up to his old tricks



Andreas Slominski's *Moulin Rouge* (1998/2002) at Galerie Neu (B4) is a great big wooden windmill complete with a cubby hole for smaller human beings to hide inside. Tate has purchased the work (with funds provided by the Outset/Frieze Art Fair Fund) so perhaps younger visitors to the London museum can imagine themselves as Windy Miller (a character in the British children's TV series "Camberwick Green" who lives in a windmill).

The German artist's fascination with windmills can be traced back to 1996

when the artist filled a Frankfurt gallery with old sails, which he returned to saw into pieces before burning them in a stove. Slominski began to collect old model windmills from flea markets and would display them as "ready-mades" in keeping with his so-called "front-lawn aesthetic", referring to the kitsch ornamental value of garden trinkets such as gnomes. *Moulin Rouge* draws on the 17th-century legend of Don Quixote and his unsuccessful attacks on the windmills of La Mancha. **Rebecca Rose**

## Evan Penny: former special-effects man gives grandma a silicone makeover

Evan Penny's hyper-real sculpture *Untitled (No One In Particular)*, 2007, at Tomio Koyama Gallery (A3) is an oversize silicone bust of a moody-looking granny. The artist's attention to detail is mesmerising, particularly to children.

His flattened sculptures are mid-way between two dimensional photographs and three dimensional models, a disconcerting twilight-zone between fact and fiction.



Born in South Africa, Canada-based Penny spent the 1990s working as a special effects technician for films by directors such as David Cronenberg and Oliver Stone. The artist fashions the truncated head-and-shoulders sculptures using clay, silicone and fibreglass, using natural hairs to add the finishing touches. Looking into their bloodshot eyes, the result is so life-like that it can be hard to believe what you see.

Penny, whose work strongly references painter Chuck Close and sculptor Duane Hanson, has had solo shows at Glenbow Museum in Calgary, Columbus Museum of Art and Edmonton Art Gallery. **R.R.**

## Martin Honert: loving the gentle German giants

The sculpture *Riesen* (2007), by German artist Martin Honert at Johnen Galerie (F10), consists of two dishevelled 10ft-bearded giants dressed up in camping gear. The temptation to fling oneself around their lower legs and shout "I want a ride!" is enormous even for those old enough to know better. Even a member of *The Art Newspaper* team (right) was transfixed by the figures' Brodingtonian sense of scale.

Most of Honert's work, which is inspired by childhood memories, incorporates images from popular culture that trigger waves of nostalgia. But the artist eschews confessional art that sometimes focuses on negative childhood

experience. Honert is not concerned with trauma and claims that his work is not about the struggles of youth: "Childhood is a theme for me because I think it's important to discover what's long past but still in the memory as an image. This has nothing to do with psychoanalysis. People have asked me whether my work has a therapeutic side, but I consciously distance myself from that side of art."

Several more of the artist's works are on offer at Matthew Marks Gallery (G5), including *Ghost*, 2002, priced at €40,000, and *Santa Claus*, 2002, priced at €55,000. Both sculptures are three-dimensional models inspired by drawings Honert made as a child. **R.R.**



## Kaoru Katayama: can we fix it by dancing?

Kaoru Katayama's video installation *Hard Labour*, 2007 (still, below), at Brazilian gallery Casa Triangulo (F23), has had younger visitors transfixed since the fair opened. Japan-born Katayama lives and works in Spain and explores the fusion of East-West cultures in her work. In this piece (five editions, on offer at £3,500 each), a group of chuckling labourers from a Salamanca construction site performs a simple dance to music. The soundtrack in question is taken from Japan's national radio, which plays panpipe muzak for half an hour at 6.30am every day to get children out of bed and encourage them to exercise. The result is an amusing video that children seem to find engaging—many have been spotted standing in front of the screen and mirroring the exercises in time to the music.

Katayama was awarded the 2006 ARCO prize for *Technocharro*, 2004, which is based on a similar enterprise between tradition and reality. This video features bearing Spanish folk dancers wearing traditional costume dancing to hardcore techno music. **R.R.**



## Yayoi Kusama: sculpture meets the mermaids

A large sculpture at Victoria Miro (G6) resembles a coral underwater kingdom—perfect for aspiring little mermaids. This 55-piece work by Yayoi Kusama (right), priced at \$450,000, is made up of red and black spotted tentacles which may look soft but are actually hard to the touch. The Japanese avant-garde



sculptor, painter and novelist uses her own hallucinations as a major source of inspiration in her work. This retreat into the psyche is reflected in her signature polka-dot patterns and so-called "infinity nets" of dense, repetitive patterns (a selection of which are on show in Victoria Miro's East London gallery, until 17

November). Kusama, who represented Japan at the Venice Biennale in 1993, moved to the US in 1957 where she developed her trademark spotty objects and interiors. For adults only: her nude *Happenings* performance pieces of the 1960s attracted notoriety. **R.R.**



Rodney Graham  
Wet on Wet — My late early styles  
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