

CHRISTIE'S



## Frieze Week 2018: What to see and trends to follow

October is the moment when London becomes the centre of the art world. Here, eight leading figures with projects ranging from African art to video installations give their advice on the hippest shows and hottest new trends

1 | **Nathan Clements-Gillespie**  
*Deputy Director, Frieze Masters*

**What will the galleries at Frieze Masters be offering?** ‘Expertly vetted artwork spanning six millennia, from Cycladic idols and paintings by Artemisia Gentileschi to works by Delvaux, Derain, Picasso and Man Ray.’

**Have you noticed any trends developing?**

‘Exhibitor Jorge Coll of Colnaghi mentioned to me that he sold to a Chinese collector who buys 20th-century art. “We didn’t know him,” he said, “and he probably hadn’t heard of us, but great art transcends time and Frieze Masters let’s that happen”.’

**Do you have any favourite pieces at the fair?**

‘Samurai armour at Jean Christophe Chabonnier; Barbara Hepworth’s sculpture garden on Dickinson’s stand; and Ancient Chinese bronze temple bells at Gisèle Croës.’



Giovanni Bellini, *The Virgin and Child*, circa 1475. Oil on poplar. 76 x 54.2 cm. Gemäldegalerie, Staatliche Museen zu Berlin © Staatliche Museen zu Berlin, Gemäldagalerie / Photo: Christoph Schmidt



Feather god image (akua hulu manu), late 18th century, Hawaiian Islands. Fibre, feathers, human hair, pearl shell, seed, dog teeth. 62 x 30 cm. Photo: © The Trustees of the British Museum

**What else are you looking forward to? ‘Mantegna and Bellini’ at the National Gallery; Oceania at the Royal Academy; and Ribera at the Dulwich Picture Gallery.’**

**2** | **Ekow Eshun**  
*Curator of FORUM, the talks programme at 1-54 Contemporary African Art Fair*

**Which works have caught your attention at 1-54?**

‘There’s a lot of good work. I’m excited to see: Hassan Hajjaj, Yinka Shonibare, Derrick Adams, Lebohang



‘Kganye, Zina Saro-Wiwa, Uche Okpa-Iroha.’



Hassan Hajjaj, Hindi Kahlo, 2011. Courtesy the artist and Vigo Gallery

**Have you noticed any trends developing?** ‘South Africa continues to be a locus for new work. Two shows in London give you a taste of new work from there — Kemang Wa Lehulere at Marian Goodman and Athi-Patra Ruga at Somerset House.’



Lawrence Abu Hamdan, *Earshot*, 2016. Installation view, *Earshot*, Portikus, Frankfurt am Main. Commissioned by Portikus, Frankfurt am Main.

**What else are you looking forward to?** ‘The New Museum’s collaboration with The Store; Martine Syms at Sadie Coles; Lawrence Abu Hamdan at Chisenhale Gallery; and the Turner Prize is a must-see.’

**3** | **Alexandra Fain**  
*Director and co-founder, Asia Now, Paris*

**How would you define Asia Now?** ‘It is the first art fair in Europe dedicated to contemporary Asian art.’

**What are you looking forward to at Frieze?**

‘Japanese galleries Taka Ishii Gallery, Taro Nasu and Misako & Rosen, and Korean galleries Gallery Hyundai and

Kukje Gallery. I'll make a beeline for Magician Space, Edouard Malingue, Pace Gallery's Lee Ufan exhibit and photographer Ishiuchi Miyako's work at Michael Hoppen Gallery.'



Kim KototamaLune, Le Silence du Nom, 2018. Kiln-fired glass. 160 x 105 cm. Courtesy of the artist and of Galerie DA-END



June Lee, Weight of Human (No. 4), 2017. Thread on resin cast and clay. 58 x 22 x 20.3 cm. Courtesy of the artist and of ARTVERA'S

**Have you noticed any trends developing?** ‘Many new collectors are not looking to purchase “trophy” works by established artists. Instead they’re curious and are choosing to invest in the works of emerging artists.’

**What else are you looking forward to?** ‘Yayoi Kusama at Victoria Miro and Taro Izumi at White Rainbow; the new Japan House and Pierre Huyghe at the Serpentine

Galleries.’

**4** | **Massimiliano Gioni**  
*Edlis Neeson artistic director, The  
New Museum*

**How did the exhibition *Strange Days: Memories of the Future* at The Store/The Vinyl Factory come about?** ‘We co-commissioned a work by Kahlil Joseph with them last year. It was so fruitful, they asked us to collaborate again on this show of video works from the New Museum.’

**Are more people being drawn to collect video art?** ‘The exhibition speaks of the radical transformation in how we use and view images. The screen has become the locus of imagination.’



© John Akomfrah. Still taken from *Mimesis: African Soldier* by John Akomfrah, co-commissioned by 14-18 NOW, New Art Exchange, Nottingham and Smoking Dogs Films, with additional support from Sharjah Art Foundation

**What else are you looking forward to?** ‘John Akomfrah’s *Mimesis: African Soldier* at the Imperial War Museum, which he was working on when we had an exhibition with him in New York. I’m also looking forward to *Pierre Huyghe* at the Serpentine.’

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**Guy Jennings**

*Managing Director, The Fine Art Group*

**What is the impact of Frieze on London’s art scene?** ‘There’s no better demonstration of the continuing vibrancy, and relevance, of art in London.’



**What are you particularly looking forward to seeing?** ‘At The Fine Art Group, we spend lots of time at both fairs. Dickinson always put together an interesting stand. I’m looking forward to their Hepworth presentation.’



Barbara Hepworth, River Form (BH 568), conceived in 1965 and cast in 1973 in an edition of 3 + Artist's proof (this cast 3/3) signed and numbered on the base Barbara Hepworth 3/3 bronze. 89 x 187 x 77 cm. Private Collection, courtesy Simon C. Dickinson, Ltd.

**Have you noticed any trends developing?**

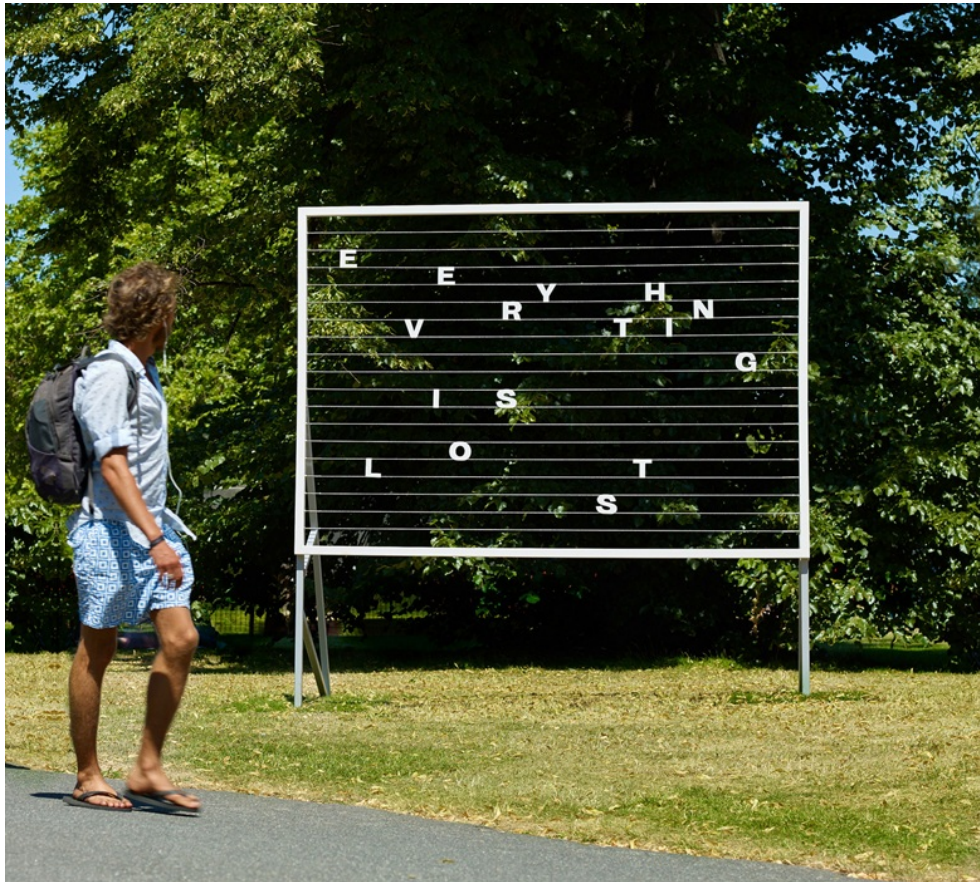
‘Increasingly, I’m observing collectors moving away from one category, and instead collecting the best works in many areas.’

**What else are you looking forward to?** ‘Anyone enthusiastic about Impressionists should visit the Courtauld Impressionists at the National Gallery.’

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**Clare Lilley**  
*Curator of Frieze Sculpture*

**What is behind the selection of works at Frieze Sculpture?** ‘It has become a sounding board of contemporary outdoor sculpture making from around the world. This year we have great sculptures by women, including Rana Begum, Kiki Smith, Tracey Emin and Kathleen Ryan.’



Tim Etchells, Everything is Lost, 2018. VITRINE. Frieze Sculpture 2018. Photo by Stephen White. Courtesy of Stephen White/Frieze

**Is there sculpture in the Frieze fairs you are looking forward to seeing?** ‘John Baldessari at [Marian Goodman](#) and Hardeep Pandhal at [Jhaveri Contemporary](#).

from Mumbai. At Frieze Masters, Dickinson's installation of Barbara Hepworth and sculpture from the Arctic Circle from Galerie Meyer Oceanic Art.'

**What else are you looking forward to?** 'Heidi Bucher exhibition at Parasol unit; Rana Begum at Kate MacGarry; Elmgreen & Dragset at the Whitechapel Gallery and Pierre Huyghe at the Serpentine.'

**7** | **Patrick Perrin**  
*CEO of PAD*

**What are excited about seeing at PAD London?**

'PAD brings together 68 leading galleries showcasing masterpieces across design, art, antiquities, tribal art and collectible jewellery. I'm looking forward to seeing some of the new galleries — Achille Salvagni, Hélène Bailly and Karen Swami, as well as a fine selection of international jewellery galleries.'



Achille Salvagni, Bubbles Wall Sconce B, 2018. Limited Edition of 20 pieces + AP. 24ct gold-plated bronze and backlit onyx wall sconce. Weight: 30Kg. Light source: 4 x bi-pin LED 1,5watt bulbs. Height: 19" (48cm) - Width: 12" (30cm) - Depth: 9" (23cm). Courtesy of Achille Salvagni

**What new trends have you detected?** ‘This year we have a focus on jewellery with four new exhibitors and also a strong trend in sculptural design and collectible crafts.’

**What else are you looking forward to?** ‘Our Mayfair-based exhibitors have enticing shows: FUMI’s 10-year anniversary show *Now and Then* and Achille Salvagni’s *Sahara*. Carpenters Workshop Gallery has a solo show by Vincenzo De Cotiis and at Repetto, an incredible Carlo Scarpa exhibition.’

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**Jo Stella-Sawicka**  
*Artistic director, Frieze*



**What prompted the Social Work section at Frieze this year?** ‘In follow-up to last year’s Sex Work project, Social Work convened a group of art historians, curators and writers. The outcome is a group of stands featuring women artists making important work in the 1980s and 1990s. Two further factors coincided with the project — the anniversary of female suffrage and the Freelands Foundation report on the declining visibility of women in the arts.’



Berni Searle, Still, 2001. Digital prints on backlit paper, 8 images. 120 x 120cm each. Edition 3 + 1 AP © Berni Searle. Courtesy: of Stevenson, Cape Town and Johannesburg

**And what about new trends?** ‘Many galleries have exhibitions of women artists, for instance, kamel mennour is back with a fourth consecutive solo show by a woman artist. The commercial sector is more mindful of this issue, partly because there are opportunities with women artists to build markets and careers.’

**What else are you looking forward to?** ‘The ICA is hosting Chelsea Manning, the intelligence analyst and activist. Gallery exhibitions are extraordinary this year — Doris Salcedo and Julie Mehretu at White Cube alone pitch the level high.’

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Interviews by  
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