

Loverini Botta, Carlotta, "Frieze Art Fair in London," *Vogue.it*, October 17, 2013



Frieze Art Fair in London

By Carlotta Loverini Botta

In London opens Frieze, the fall art fair, divided in two spaces, where art addicts and collectors can see the best of contemporary art, among vernissages and parties in the galleries



Kathryn Andrews, *Umbrella Strand* 2013 - Photo Courtesy of David Kordansky Gallery
Photo by Carlotta Loverini

After ten years of crowded corridors and tiny cafe corners fitted inside the galleries' stands filled to the brim with artworks, **Frieze** undergoes a make-over and is back in its new version equipped with big pavilions designed to showcase to London's eclectic art world the international most successful galleries: **from the past (Frieze Masters) to the present (Frieze Art Fair)**.

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The Frieze week starts **north of Regent's Park** against the subdued hues of the marquee hosting Frieze Masters, the new edition of the fair **dedicated to historical and modern art** that last year – the year that coincided with its setting up – impressed with the quality of the artworks on display, the beauty of the installations (and the good restaurants). There are **no design pieces** on display so as not to clash with what is the prerogative of the other smaller but equally exciting fair dedicated to art and design, **Pad** – a dark marquee that stands out among the trees of Berkeley square introduced by a majestic white stone path by **Richard Long (Lisson Gallery)** and the beautiful Museum of Everything featuring the works of **Anna ZemanKova**, previously presented at Massimiliano Gioni's Biennale, and the small ACM miniatures. The works on display include African sculpture, incredible paper works like the drawing by **Jean-Michel Basquiat (Dominique Levy Gallery)**, marvellous oil paintings from different periods and many pieces by Calder, including some remarkable ones dating back to the 40's (**Peter Freeman Gallery**).

Walking through the corridors of both fairs and struggling to see new names, the thought that springs to my mind is that repeating itself seems to be a shortcoming inherent to the art world. Some galleries have even a double stand and Gagosian does it its own way, eliminating any chance of replicating itself, with the big **Jeff Khoons sculptures** on the one hand (Frieze Art Fair) and sharp **installations by Walter de Maria and Rothko** on the other (Frieze Master).

Around 11 o'clock on Wednesday – following the big parties hosted by White Cube, the Gagosian – at the iconic Annabel's - and **Blain|Southern** which celebrates Candy, an exhibition on the use of sweets in paintings by **Felix González-Torres and Damien Hirst** – when the frost sets on the perfectly manicured grass of one of the Queen's beautiful parks, it's time for Frieze Art Fair to open up.

The fair sees the return of Frame, a curatorial selection of galleries and of Focus, the section dedicated to the projects of young artists where you can find out the meaning behind the works of artists that will be featured in small installations organized by edgy galleries like **Mendes Wood or Gregor Podnar** and the installation of **colourful umbrellas by Kathryn Andrews (David Kordansky Gallery)**. Though, perhaps, the most exciting addition are the new projects curated by the Curator of the Frieze Foundation, **Nicola Lees**, around the topic of play and governance with installations like **Angelo Plessas's black** and white maze with hidden places where you can find shelter and think.

Frieze goes double and brings a breath of fresh air by opening the autumn season of the contemporary art fairs that will follow - **Fiac (Paris)** and **Artissima (Turin)** - and London offers an entire week filled with diverse exhibitions like the one exploring the influence of the **Mingei Japanese movement (Pace Gallery)** or **Dinos Chapman's audio-visual show** at Fabric with Dazed and Confused.

Art events that have always contributed to make the success of the fair pre-empting it since the time when, at the end of the 90's, Sotheby's, followed the year after by Christie's, "came up" with the Italian art auction taking place alongside October's contemporary art auctions where it's possible to have a peek at a perfect Fontana (Concetto Spaziale giallo) through the legs of a small **Marino Marini's knight** (Sotheby's) and observe the annual transit of authentic shootings stars. Works that make a sudden appearance in their respective auctions like **Glenn Brown's large-scale paintings** (estimated to be worth between £ 2/3 millions) to which Sotheby's dedicated a theme party while Christie's celebrates by displaying in Oxford Street the big sculptures that are part of the auction in support of the **Saatchi foundation**.