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THIS SPECIAL FRIEZE  
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# THE ART NEWSPAPER

FRIEZE ART FAIR FRIDAY 21 OCTOBER

## Celebrities and connoisseurs out in force

### First night report on Frieze

LONDON. The celebrities arrived in Regent's Park in force yesterday for the professional preview and private view of Frieze. Hollywood A-listers Rob Lowe and Gwyneth Paltrow, supermodels Claudia Schiffer and Elle Macpherson, and the pop star George Michael were among those seen darting through the stands.

Speaking to The Art Newspaper Gwyneth Paltrow said that there "was just too much to absorb" and that she would definitely return "for another look" possibly to indulge her taste for photographers Taryn Simon (Gagosian) and David Armstrong (Matthew Marks).

Rob Lowe was visibly bowled over by a gargantuan photograph of Margaret Thatcher by Paul Graham entitled *8 April 2002* (right) on offer for £20,000 at Anthony Reynolds's stand. "I love it" he said before dashing off to appear in *A few good men* at the Haymarket Theatre.

Later George Michael came by and stopped before the



Rob Lowe at Frieze with friends

"Establishment is the new underground" Grayson Perry

Iron Lady only to be told she was already spoken for.

Claudia Schiffer told The Art Newspaper that the work that appealed to her the most was the cibachrome print *Stationnaire II* by Jean-Marc Bustamante on Timothy Taylor's stand. "Claudia has a great eye," said Lady Helen Taylor, wife of Timothy.

While the presence of so many celebrities turned the private view into a seriously glamorous occasion, the sight of so many major collectors also making their way through

the stands proves that Frieze, only in its third edition, has already established itself as an unmissable event on the international art world circuit.

French luxury goods magnate and billionaire, François Pinault told The Art Newspaper that his favourite work was a painting by the New-York based artist Rudolf Stingel *Untitled—after Sam* (Matthew Marks). The gallery later confirmed that Mr Pinault had purchased the work but would not disclose a price. It may go on view at the Palazzo Grassi in Venice, recently bought by Mr Pinault to house his contemporary art collection. He told The Art Newspaper the gallery is on schedule to open in Spring 2006.

Mr Pinault was later seen at the Thomas Dane stand discussing the possible purchase of a 1966 Bridget Riley work. According to the gallery, Mr Pinault is extremely interested in the work but the deal "has not yet been finalised."

Collector Charles Saatchi



The Iron Lady stoops to conquer

was also buying at Frieze yesterday. According to Gerd Harry Lybke of Eigen & Art (Leipzig/Berlin), he purchased a large silkscreen with videotape by Carsten Nicolai for €28,000. "This is the first work Saatchi has bought from me," says Lybke "but he'll definitely buy more."

Other sales reported last night included Mark Wallinger's massive unicorn(FC) print, *Ghost*, which sold for £95,000 to a private collector. Lehmann Maupin Gallery sold several Tony Oursler works including *Purple void* priced between \$20,000-\$30,000. At Tanya Bonakdar's booth, a new glass and metal construction by Olafur Eliasson, *Yellow Double Kaleidscope*, sold for €75,000 to the first collector who saw it.

Thilo Wermke, co-owner of Berlin's Galerie Neu, reported excellent business on the first day: "All the good collectors came by," he said. A massive Andreas Slominski piece on his stand sold for €34,000 and Wermke →4

## Pigeons flock to Marc Quinn's Alison Lapper in Trafalgar Square

The statue's marble reminds them of their ancestral roosts

LONDON. Marc Quinn's statue of Alison Lapper in Trafalgar Square is attracting hundreds of pigeons a day to the fury of London Mayor Ken Livingstone. When he took office in 2001 he immediately stated his aim of ridding the public space of "its flying pests".

A bird expert from Van Vynck Avian Solutions, a company hired by Mayor Livingstone to patrol Trafalgar Square with falcons to deter the birds from roosting, told The Art Newspaper that feral pigeons are the direct descendants of Rock Doves that roost in coastal cliffs and

therefore love natural stone; Alison Lapper is carved from Carrara marble which may remind the birds of their ancestral roosts.

Pigeon droppings are corrosive to marble and could provide nutrients for tiny plants to take root and force their way into a hairline crack in the stone. Quinn has anticipated this threat, however, and coated Alison Lapper in several layers of protective wax to prevent the guano from seeping in. The sculpture may well require cleaning before its plinth stint is over. **Emma Beatty**



## Christie's banks on China

Auction house teams up with Beijing partner

LONDON. Yesterday Christie's announced a licensing agreement with Forever auction house, based in Beijing, allowing the Chinese firm use of the Christie's name for sales. The first auction, which is predicted to make over \$10 million, is in two weeks and will consist mostly of traditional inkwash paintings.

Speaking to The Art Newspaper, the Swiss collector Uli Sigg, formerly ambassador to China and currently the owner of the largest Chinese contemporary-art collection in the world said, "This is an effort by Christie's to put their feet on

the ground in China, to get around legal issues for foreign auction houses." Long-term, Sigg predicts, the auction house will try to move its Hong Kong contemporary sales to Beijing. "The audience for contemporary is much larger on the mainland," he says. "But right now, they're just trying to lure people in with traditional paintings." Christie's spokeswoman Andrée Corroon confirmed that such a move is "absolutely possible because there's the same appetite for contemporary art in China as in America and Europe."

**Marc Spiegler**

# First night report on Frieze (continued)

1 ← had so many follow-up offers that he started sending collectors to Sadie Coles and Galerie Jablonka to check out their Slominskis. But the big sales for Neu came off transparencies of installations: a Manfred Pernice at €50,000 and one from Slominski at €85,000, both bought by European museums.

## Changing tastes

At the time of going to press, The Art Newspaper had interviewed a number of dealers and collectors in an attempt to establish market developments.

The London private dealer Nicolai Frahm said: “There’s much less photography, which continues the trend we’d seen in recent fairs. But there’s more sculpture and installation. And, of course, lots of painting.”

Still the reigning Ms Turner Prize, Grayson Perry pointed to this year’s widely noted



London dealers Tim Jeffries and Jay Jopling with Elle Macpherson

craft explosion, saying, “It’s a hippy festival in here, but it’s much more Christie’s than crusty—there’s no mud, no noise.”

On the general ambiance of the fair, Perry said, “This one seems even more serious. Establishment is the new underground.”

The New York dealer Jeffrey Deitch said, “There is definitely less photography and a return to painting and to abstraction. But it’s not the same abstraction as we saw before, because that went

towards minimalism and minimalism ran into a dead end. This abstraction is more poetic.”

The Cologne-Paris-St Moritz dealer Karsten Greve says this year’s work was more fashionable and trendy: “The stands seem more confused than before, like they’re just based on the spirit of the day, not real concepts.”

**By Gareth Harris, Marc Spiegler, Georgina Adam, Nadim Samman, Lucian Harris and Cristina Ruiz**