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FRIEZE LONDON: PHOTO:
ERMANNO RIVETTI

Domestic bliss meets DIY
At Frieze London this year, artists and collectors find virtue in humble things

TRENDS

London. Frieze London has a homely feel this year, with numerous works across the fair incorporating found, everyday items—from garden tools to Venetian blinds—or objects that refer to domestic furniture and fittings. In addition to the slick, blue-chip art on offer, the rise in earthier, crafted works demonstrates how, in an age of austerity, people are looking to home and hearth more and more. "This development is very much a reflection of the current economic situation," says Pete Collard, a curator at London's Design Museum. "When times get more difficult, people like to create cosiness in their homes," adds Andreas Gegner of Sprüth Magers (FL, D6).

Family snaps of babies, holidays and celebrations from the 1970s to the 1990s are presented in Fiona Tan's installation *Vox Populi London*, 2012, at the Frith Street Gallery (FL, C1). The work consists of 265 photographs drawn from the family albums of London-based members of the public, organised in three sections: portraits, home and nature. The piece, priced at £65,000 (edition of four), was commissioned by the Photographers' Gallery, London. It had not sold at the time of going to press. "The work is particularly poignant as family albums are no longer assembled in the digital age," says a spokeswoman for the gallery.

Family gatherings spring to mind on seeing Piero Golia's *Yellow barbecue cube*, 2005, at Bortolami (FL, F11; \$30,000, unsold). The work consists of a grill set on a large yellow cube, adorned with cooking utensils. "It's a tongue-in-cheek take on Minimalism," says Christine Messineo of Bortolami.

Amalia Pica's found-materials piece at Herald St gallery (FL, D10) also incorporates, as the title states, mundane household components: *Catachresis #31 (Legs of the Table, Elbow of the Pipe, Neck of the Bottle, Teeth of the Rake)*, 2012, sold to a private collector. "The piece draws on the tradition of Arte Povera," says a gallery spokesman, referring to the anti-capitalist movement that emerged in Italy in the 1960s and moved beyond Minimalism by drawing on commonplace materials.

Meanwhile, a striking installation by the Korean artist Haegue Yang, comprising a series of richly coloured Venetian blinds, is making waves (Tina Kim Gallery and Kukje Gallery; FL, C1; €95,000, unsold). "Yang's work is about the boundaries in public and private spaces," Kim says. Another work reconfiguring domestic space is *Breathing house, a sequence or a phrase*, 2012, by Jean-Pascal Flavien, an installation including two beds at Galerie Catherine Bastide (FL, G2).

Rather than using found objects, others are turning to domesticity for inspiration. The Albus Greenspon gallery (FL, S20) is showing a set of four untitled interior scenes by E'wao Kagoshima, dated 1976 and priced at \$12,500 (unsold). "Over the past ten years, [art has] been very monochrome and about the mass-produced. Now [artists] are looking to see what they [can] do with tradition," says the gallery's co-director Amy Greenspon. Matthias Merkel Hess's series of glazed ceramic bins and watering cans ("Bucketry", 2011-12), priced from \$1,000 to \$5,000, is proving popular at Salon 94 gallery (FL, B14). "They reference Pop art, but are offering a real sense of craft, which seems to appeal at the moment," says Sarah Walzer of the New York-based gallery.

The most functional pieces at the fair must be a shelving unit and a bench by Dirk Bell, available at Berlin's BQ gallery (FL, G11). The shelving unit, *Get Give*, 2012 (€16,000, edition of five), has been bought by a private collector who plans to install the piece at home. "The artist likes people to live with his work instead of putting it into storage. Collectors find it easier to fit these works into their lives," BQ's Jörn Böttnagel says. This trend is gaining momentum; the curator Pete Collard says that it is now apparent that "art is looking to design in the way design was, until recently, looking to art".

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Gareth Harris and Riah Pryor
Matthias Merkel Hess's "Bucketry" series, 2011-12,
priced from \$1,000 to \$5,000, at New York's Salon
94 gallery (FL, B14)

On a roll: Frieze at ten

Dealers rely on them economically, which wasn't the case ten years ago," one New York dealer says. In response, Frieze has launched two new ventures this year, Frieze Masters and Frieze New York. "Frieze has begun to establish itself as one of the premium art fairs in the world. There's a proliferation of art fairs, but you get the best of everything here because of the energy, the buying power and the audience that Frieze attracts," Carol Greene says. While the brand has evolved over the past ten years, so too has the art market. During Frieze's 2003 edition, the art for sale was worth an estimated £20m, according to Artnet. This week, art worth more than £1bn is on offer around the city: other fairs and major auctions now coincide with Frieze, and dealers save their best shows for this time of year (as do museums). "The market has grown exponentially in the past ten years. None of this could happen without a real economic interest in art," says the Los Angeles dealer Michael Kohn, who has returned to Frieze for the first time since 2003 (FM, F12). What Frieze will look like in ten years remains to be seen. Formerly powerful fairs have crumbled in less time, while upstarts have gone global. "Cologne had a bigger art market than London and Paris 20 years ago. It was the largest market after New York," Daniel Buchholz says. The number of exhibiting dealers from Cologne has halved this year, from eight to four, reflecting the changes in the city's international standing. "Who knows where we will all be?" asks Andrzej Przywara of the Foksal Gallery Foundation (FL, E9) when asked if he will return in a decade. "Ten years is a really long time." Charlotte Burns and Julia Michalska,

Armory to celebrate the Land of the Brave

You could forgive the organisers of New York's Armory Show art fair for feeling more than a little insecure. Its owner, Merchandise Mart, plans to sell its art fair businesses, including the Armory Show, Volta and Platform Los Angeles, while Paul Morris, the fair's co-founder and the vicepresident of art fairs at Merchandise Mart, resigned last month. On top of it all, Frieze raided the Armory's backyard when it opened in New York in May. But the Armory Show's organisers—led by Noah Horowitz, who has now assumed the role of executive director—are keeping their chins up and focusing on the event scheduled to take place from 7 to 10 March 2013. The 15th edition is also a "quasicentenary", Horowitz says, as the fair's name is a homage to the Armory Show of 1913, the exhibition that brought Modern art to the fore in the US. This month, the Armory Show will announce that the performance artist Liz Magic Laser has been selected as its 2013 commissioned artist. Laser received critical acclaim in 2011 for *I Feel Your Pain*, her work for New York's performance biennial Performa 11, in which American political interviews were turned into a romantic drama. The Armory Show's theme for 2013 will be "America". M.G.
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