



THE ART NEWSPAPER

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&  
**Visitor figures  
2013**  
The museum and  
exhibition attendance  
numbers – and what  
they mean



Joana Vasconcelos is not represented by a major gallery, but this has not stopped the exhibitions coming. *True Faith, 2014* (detail), is on display in her solo show at Manchester Art Gallery (until 1 June)

# ART MARKET

Do successful artists  
still need galleries?

China's Poly Auction  
sets out its stall

Reports from Tefaf,  
the Armory and Art14

## ART MARKET

## United Kingdom

## A breath of fresh air for the fair-wear

The second edition of London's latest fair had plenty of variety and showed promise for the future

## CONTEMPORARY ART

London. The appeal of Art14 London, which closed its second edition last month (28 February-2 March), has become that it is "not Frieze". This is not so much because the city's more famous art fair has lost its status, more that many in the art world have become tired of the increasingly homogenous taste of the wealthy, international buyers that the high-end fairs, such as Frieze and Art Basel, serve. "The by-product of globalisation is manufacturing; choosing art should not be the same as choosing a fashion label," said the dealer Pearl Lam, who exhibited again this year. She added: "What makes the world interesting is its differences."

**"It feels very fresh to me, both the artists and the galleries. I'm learning a lot"**

Such differences were abundant at Art14, sponsored by Giti Private Bank, which was again a sight for fair-wear eyes. The showing of emerging art from around the world has filled the gap in London's commercial scene. The gap is not only visual: lesser-known artists and those from countries outside the Western art axis tend to have lower price points. As such, the bulk of the reported sales came from further afield and under £50,000 (these included works by the Tibetan artist Tenzing Rigdol for around \$20,000 from Rossi & Rossi, the Taiwanese artist Liu Shih-Tung from Lin & Lin for around £13,000 and the Palestinian artist Hazem Harb from Athr Gallery for \$8,000).

One exception to the rule was *Donna Seduta*, 2005, a sculpture by Fernando Botero, which sold for \$960,000 at Sundaram Tagore gallery. Tagore said he was not surprised given London's growing status as an international trading

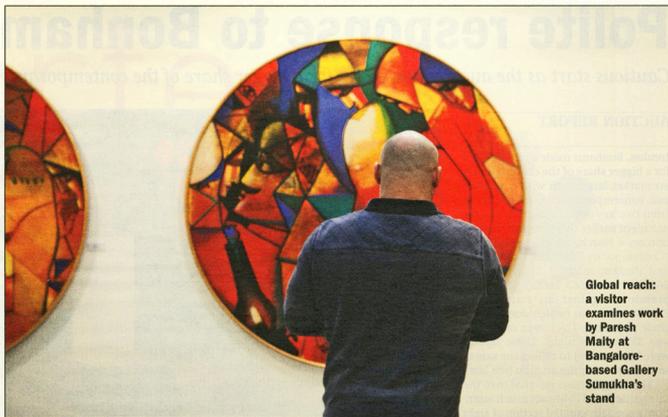
hub. "Buyers come here from every corner of the world," he said. The work was bought by a private individual from Spain, who was new to the gallery.

That this work was even at the fair underscores the wide variety on offer: "emerging" incorporates a huge range, being essentially anything yet to enter the mainstream, whether by young or very adventurous artists, or those from a less familiar country. But this very fluid concept is precisely what is liked, and less-liked, about the fair.

In the absence of any hard-hitting rules on what can be brought, dealers responded with varied, accessible, unfamiliar—and therefore attention-grabbing—works. Scientific formulae on blackboards (Alejandro Guizarro, Tristan Hoare, London), interpretations of

African hairstyles (Okhai Ojeikere and Gary Stephens at Omenka Gallery, Lagos) and even mock stained-glass windows made with cocktail sticks and showing scenes from the popular cartoon "South Park" (Recycle, Triumph, Moscow) were all available at Art14. Striking sculptures (La Huy's *Five Steps of Perception and Transformation*, 2013, at Primo Marella, Milan; Sokari Douglas Camp's *All That Glitters*, 2013, at Arthouse, Lagos) and artist projects added to a generally lively atmosphere.

Regulators on the art fair scene, not least the experts that the fair brought in via its associated Global Private Museum Summit, greatly appreciated the chance to see something new, for once.



Global reach: a visitor examines work by Paresch Mally at Bangalore-based Gallery Sumukha's stand

"It feels very fresh to me, both the artists and the galleries. I'm learning a lot," said Sunhee Kim, the director of Korea's Daegu Art Museum.

The quality of all the works was on average better than last year, but with many more exhibitors (170 versus 129) this is still average, some of the younger galleries are perhaps not up to par, but it's only its second year," said Lam.

Where some authority had been exercised on the greener galleries—such as at the London First and Emerge



sections, curated by Mai Abu Eldahab and Lisa Le Feuvre—the quality seemed notably higher.

Overall, sales were again patchy this year, but for most of Art14's exhibitors the international attention generated by the fair is enough to keep them coming. "We were the number one item on Instagram after the opening," said Yana Smurova of Triumph Gallery of the "South Park" stained glass (though the gallery did sell another work by Recycle at the fair).

Melanie Gerbyl

A detail from Recycle's 2013 installation (below), and *Donna Seduta*, 2005, by Fernando Botero



## One to watch

## An older star rises in the East

While much of the art at Art14 was youthful and experimental, the fair also included works by older artists, particularly those from Asia, who are lesser known on the auction circuit. Pearl Lam brought five works by the Chinese abstract artist Zhu Jinshi (born 1954), who was a member of the "Stars" (Xingxing) avant-garde group, alongside his better-known contemporary Ai Weiwei. But Zhu, whose sculptural paintings bridge the gap between traditional Chinese philosophy and Modern American expression, is certainly becoming a star in his own right.

Not only is Lam an important supporter (she hosted his first solo exhibition in Hong Kong during the Art Basel fair there last May), but the New York and London gallery Luxembourg & Dayan has also selected the artist as one of three in its "Thick Paint" show in New York (alongside Jean Fautrier and Franz West, to 19 April).

Timothy Blum at Blum & Poe is also planning the artist's first solo exhibition in New York in the gallery's new Eastside space. Meanwhile, Zhu's *Boat*, 2013, is now showing in "28 Chinese" at the Rubell Family Collection in Miami (to 1 August)—the Rubells bought the installation through Pearl Lam at Art13 last year.

According to Artnet, Zhu has only had seven works at auction, six in mainland China and one in Hong Kong, with his record set at \$174,289 at Sotheby's first auction in Beijing in December. At Art14, Lam sold one of his oils—*Old Cypus Tree*, 2012 (above)—for the equivalent of \$325,000, while other works were priced \$100,000 and \$400,000. His work at Luxembourg & Dayan is on offer at around the same levels. Expect a public auction hike in the near future. M.G.

