



# Collecting

## Frieze New York

**Sleeping giants**  
Artists' legacies take on a vital new role  
**Foundations** Page 6



**Projects**  
Simon Schama on the city's newest art venue  
**Randall's Island** Page 2



**New kid on the block**  
The Met hots up the contemporary game  
**Museums** Page 7

WEEKEND | Saturday April 28 / Sunday April 29 2012



## The fair phenomenon

Art fairs have proliferated in recent years. As London powerhouse Frieze arrives in New York, Julia Sutherland considers their impact on artists and collectors

Art fairs come – and art fairs go. The past few years, since the art market reeled under the financial blows of 2008-2009, have seen many shifts in the landscape. As the market started to rise again there has been strong growth among the newcomers – notably Art Hong Kong, as well as Dubai and Delhi. But some have met a sad demise: a few examples are Chicago, once America's most important art fair, which is no more; Art Forum Berlin, which has also gone to the great collector in the sky; the Haughton fairs, once eight in number, which are now down to two; the Pavilion of Art and Design's New York edition, cancelled after only a single outing.

Among the super-expansionists, however, is Frieze Art Fair. After its 10th London edition it announced bold plans for 2012 that would see not one but two new additions to its repertoire: Frieze Masters, for art up to the year 2000, taking place in London in October this year at the same time as the original Frieze, and, opening this week, the first Frieze New York.

It's going to be ground-breaking in several ways – not least because it takes place on Randall's Island in the East river, well away from the art world's well-worn haunts. Other innovations include an original serpentine tent by Brooklyn-based architects So-IL, which will house a tally of 180 contemporary galleries in three sections: the main fair, Frame, the sec-

tion for young galleries showing a single artist, which is familiar from the London events; and a newly created sector, called Focus, for galleries between six and 10 years old.

The internationalism of the line-up is impressive: Vermelho from Brazil, Third Line from Dubai, Standard from Norway, Kurimanzutto from Mexico, Long March Space from China and Rampa from Turkey are among those who join the big-ticket names (Hauser & Wirth, White Cube, Lisson, David Zwirner and others) in the main halls. In the Focus section, the young husband-and-wife-run Experimenter gallery from Kolkata makes its New York debut, after two outings at Frieze in London; Rodeo from Istanbul is another Frieze-familiar crossing the Atlantic for the first time.

Add to this mix Frieze's commitment to commissioned non-profit work

– here there are eight projects, most sited around the island and curated by Cecilia Alemani – and a daily programme of talks and debates as well as a sculpture park along the water-

**Fairs are 'more democratic, actually... the whole gallery scene can be intimidating for newcomers'**

front that mixes international stars (Bourgeois, Gupta) with newer talents, and you have the rounded sort of Frieze experience that London has got used to, and that grows each year.

The art fair phenomenon itself has sometimes come under fire. Critics say that the might of these art bazaars can drive out a deeper engagement with the works and the longer-term commitment of buyers and dealers to the growth of collections, the development of relationships with artists, and much else. Perhaps because the number of galleries has proliferated so wildly, the art world has become increasingly event-driven, revolving around big get-together happenings in one city or another. And if the 1990s was the era of the biennale – suddenly, every capital seemed to want one – then the 2000s saw the rise and rise of the art fair. At the height of the boom times, in 2007, the biggest fairs seemed little more than another frenzied shopping opportunity, fuelling fears that collectors' money was taking precedence over curators' tastes, that fashionabil-

**Islanders**  
Clockwise from above, Ai Weiwei's 'Coloured Vases' (2010) at Lisson; Louise Bourgeois' 'Pregnant Woman' (2008) at Cheim & Read; Oliver Laric's 'Sun Tzu Janus' (2012) at Tanya Leighton; Penny Slinger's 'Who Turns Her Back' (1977) at Broadway 1602

ity and bling would win out over quieter, more durable virtues in the race to stand out. The effect on artists' work and reputations in a marketplace that privileges wall-power and wow-factor over other qualities can't be good. Or so that argument goes.

Defenders of the proliferation of fairs see it quite differently. One exhibiting gallerist describes the fair experience as "more democratic, actually – there are masses of new collectors out there and people who have the money and might be tempted to start buying, but the whole gallery scene can be intimidating for newcomers. At fairs, the work's there to see, more easily." Another, from a medium-sized London gallery, says: "Going to fairs costs us a bomb, and frankly it can be quite a risk. You can go halfway across the world and not sell anything – or sell out in the first couple of hours. But the point is that the work will reach different people."

Art is so international, and buyers come from such far-flung places, so this viewpoint runs, that it's important to go out and find them.

So: democratisation versus commodification? Either way, there is no shortage of art fairs in New York, and the city's established art week, which takes place in March, this year saw no fewer than 11 opening simultaneously. The Armory and the Art Show head a pack that includes the Independent, Moving Image, Scope, Volta and more, each with its own personality. Yet the city has never had one dominant contemporary fair – as London did not, when Frieze first set up its tents in Regent's Park in 2001 – so perhaps a gap in the market does exist. How New Yorkers will take to the Frieze effect remains to be seen.

Frieze New York, May 4-7  
[www.friezenewyork.com](http://www.friezenewyork.com)







# Collecting

## Frieze New York

**Sleeping giants**  
Artists' legacies take on a vital new role  
**Foundations** Page 6



**Projects**  
Simon Schama on the city's newest art venue  
**Randall's Island** Page 2



**New kid on the block**  
The Met hots up the contemporary game  
**Museums** Page 7

TWEEKEND | Saturday April 28 / Sunday April 29 2012



## The fair phenomenon

Art fairs have proliferated in recent years. As London powerhouse Frieze arrives in New York, Julia Sutherland considers their impact on artists and collectors

Art fairs come – and art fairs go. The past few years, since the art market reeled under the financial blows of 2008-2009, have seen many shifts in the landscape. As the market started to rise again there has been strong growth among the newcomers – notably Art Hong Kong, as well as Dubai and Delhi. But some have met a sad demise: a few examples are Chicago, once America's most important art fair, which is no more; Art Forum Berlin, which has also gone to the great collector in the sky; the Haughton fairs, once eight in number, which are now down to two; the Pavilion of Art and Design's New York edition, cancelled after only a single outing.

Among the super-expansionists, however, is Frieze Art Fair. After its 10th London edition it announced bold plans for 2012 that would see not one but two new additions to its repertoire: Frieze Masters, for art up to the year 2000, taking place in London in October this year at the same time as the original Frieze, and, opening this week, the first Frieze New York.

It's going to be ground-breaking in several ways – not least because it takes place on Randall's Island in the East river, well away from the art world's well-worn haunts. Other innovations include an original serpentine tent by Brooklyn-based architects So-IL, which will house a tally of 180 contemporary galleries in three sections: the main fair, Frame, the sec-

tion for young galleries showing a single artist, which is familiar from the London events; and a newly created sector, called Focus, for galleries between six and 10 years old.

The internationalism of the line-up is impressive: Vermelho from Brazil, Third Line from Dubai, Standard from Norway, Kurimanzutto from Mexico, Long March Space from China and Rampa from Turkey are among those who join the big-ticket names (Hauser & Wirth, White Cube, Lisson, David Zwirner and others) in the main halls. In the Focus section, the young husband-and-wife-run Experimenter gallery from Kolkata makes its New York debut, after two outings at Frieze in London; Rodeo from Istanbul is another Frieze-familiar crossing the Atlantic for the first time.

Add to this mix Frieze's commitment to commissioned non-profit work

– here there are eight projects, most sited around the island and curated by Cecilia Alemani – and a daily programme of talks and debates as well as a sculpture park along the water-

**Fairs are 'more democratic, actually... the whole gallery scene can be intimidating for newcomers'**

front that mixes international stars (Bourgeois, Gupta) with newer talents, and you have the rounded sort of Frieze experience that London has got used to, and that grows each year.

The art fair phenomenon itself has sometimes come under fire. Critics say that the might of these art bazaars can drive out a deeper engagement with the works and the longer-term commitment of buyers and dealers to the growth of collections, the development of relationships with artists, and much else. Perhaps because the number of galleries has proliferated so wildly, the art world has become increasingly event-driven, revolving around big get-together happenings in one city or another. And if the 1990s was the era of the biennale – suddenly, every capital seemed to want one – then the 2000s saw the rise and rise of the art fair. At the height of the boom times, in 2007, the biggest fairs seemed little more than another frenzied shopping opportunity, fuelling fears that collectors' money was taking precedence over curators' tastes, that fashionabil-

**Islanders**  
Clockwise from above, Ai Weiwei's 'Coloured Vases' (2010) at Lisson; Louise Bourgeois' 'Pregnant Woman' (2008) at Cheim & Read; Oliver Laric's 'Sun Tzu Janus' (2012) at Tanya Leighton; Penny Slinger's 'Who Turns Her Back' (1977) at Broadway 1602

ity and bling would win out over quieter, more durable virtues in the race to stand out. The effect on artists' work and reputations in a marketplace that privileges wall-power and wow-factor over other qualities can't be good. Or so that argument goes.

Defenders of the proliferation of fairs see it quite differently. One exhibiting gallerist describes the fair experience as "more democratic, actually – there are masses of new collectors out there and people who have the money and might be tempted to start buying, but the whole gallery scene can be intimidating for newcomers. At fairs, the work's there to see, more easily." Another, from a medium-sized London gallery, says: "Going to fairs costs us a bomb, and frankly it can be quite a risk. You can go halfway across the world and not sell anything – or sell out in the first couple of hours. But the point is that the work will reach different people."

Art is so international, and buyers come from such far-flung places, so this viewpoint runs, that it's important to go out and find them.

So: democratisation versus commodification? Either way, there is no shortage of art fairs in New York, and the city's established art week, which takes place in March, this year saw no fewer than 11 opening simultaneously. The Armory and the Art Show head a pack that includes the Independent, Moving Image, Scope, Volta and more, each with its own personality. Yet the city has never had one dominant contemporary fair – as London did not, when Frieze first set up its tents in Regent's Park in 2001 – so perhaps a gap in the market does exist. How New Yorkers will take to the Frieze effect remains to be seen.

Frieze New York, May 4-7  
[www.friezenewyork.com](http://www.friezenewyork.com)

