

<http://www.telegraph.co.uk/culture/art/art-news/9908397/Art13-pop-stars-mix-with-artists-at-Londons-latest-contemporary-art-fair.html>

The Daily Telegraph

Pop stars and hidden gems

London auctions
Colin Gleadell

Captains of industry and pop stars rubbed shoulders with artists and collectors from all over Asia, Europe and America at London's latest contemporary art fair, Art13, which closed on Sunday after welcoming nearly 25,000 people. Talk of the opening night was Harry Styles of boy band One Direction, who bought Ben Turnbull's small gun-behind-glass sculpture, *In Case of Emergency*, and several other works for his new house. Other guests included Ron Dennis, executive chairman of the McLaren Group; Britain's wealthiest resident, steel magnate Lakshmi Mittal; and American businessman and majority shareholder in Arsenal Football Club, Stan Kroenke, all spotted strolling the aisles of Olympia's Grand Hall in Kensington. And then there were the known art collectors: Uli Sig from Switzerland, Charles Saatchi and Fatima Malecki from London, the Americans Don and Mera Rubell, Patrizia Sandretto Re Rebaudengo from Italy, and Dasha Zhukova from Russia. Less well known here, but potentially the most important to the market, were the collectors from China, Indonesia, and the Gulf, who have opened their collections to the public and were gathering with their European and US counterparts for the first known private museum summit to discuss the issues they face and the possibilities of co-operation. The discussions that ensued were symbolic of the ambitions of



Zhu Jinshi's 'Children's Dreams'

Art13 to embrace the global art market under one roof. How successful it has been is open to question. The quality of exhibits was mixed as were levels of sales, but there was no doubt that the event is full of potential. Frieze it certainly is not, to the relief of many, with not one exhibitor taking part in both fairs. Nor is it comparable to the Islington Art Fair, which is entirely British with lashings of earlier 20th-century British art. Its timing was perfect, with no distracting auctions in

London or major events elsewhere, while the presentation was unpretentious, if not a little tidying up in places. The success of the fair, though, will be judged by exhibitors ultimately on the level of sales. Dealers had not been overly ambitious, and while there were few works pitched at £250,000 and over, it was encouraging that some of these had sold. Still looking for a buyer was African artist El Anatsui's massive, £1 million-plus shiny bottle-top tapestry. A mirror

painting by Michelangelo Pistoletto was on reserve priced at £302,000, while there were no buyers for a two abstract paintings by Korea's leading living artist, Lee Ufan, at £300,000. Top sale was £350,000 for a recent Banksy painting, *Guantanamo Bay*, showing a lonely figure covering before the rolling waves of a calm, idyllic beach at sunset. Other relatively big-ticket items to sell were Indonesian artist Nyoman Masriadi's warrior-like painting

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Godlike, reproduced on this page last week and priced at £230,000 by the Gaja Gallery from Singapore, and a vigorous Fifties abstract painting by the little-known Hungarian painter Judit Reigl, which sold to a British collector for £200,000. Reigl's works, shown by Hungarian gallery Kalman Madlary, were a revelation, and show her to have been a significant figure within the European avant garde at the time. Asian and Middle Eastern art was one of the main attractions. Art advisers from the fair's sponsors, Citl Private Bank, made the latest Chinese art star, abstract painter, Zhu Jinshi, the first stop on their tour for clients. Showing thickly encrusted light-filled abstract paintings with Pearl Lam from Shanghai and Hong Kong (pictured), Zhu recently made a big impression in America with an exhibition at the influential Rubell Family Collection in Miami. The paintings at Art13 were small by comparison, and selling at prices between £53,000 and £100,000. At a lower price level, Lavrie Shabibi from Dubai sold out of paintings by Assad Fauwail and sculpture by Shapour Puyan to Middle Eastern and US collectors who had never been to the Dubai gallery.

Catering to the less conventional, the fair mounted a number of performances including one by Alice Anderson, whose gallery, Rullemaker, sold two £5,000 sculptures based on the strands of hair that feature in Anderson's dance performances, while the Fine Art Society sold a laser light installation by Chris Levine for £35,000. Art 13 is scheduled to take place again this time next year, when hopefully its potential will be more fully realised.

Market News

□ A lukewarm reception greeted the sale of 143 contemporary works from Manchester businessman Frank Cohen's collection in Paris last week, as 90 of them remained unsold, and most others sold below estimates. Few of the young artists offered have an established re-sale market, and undoubtedly the French had not heard of many of them. Saatchi gave away a lot of his unsellable art to public institutions, which spared the artists the ignominy of auction-room rejection - no less palatable in Paris than in London. Perhaps Cohen should do the same.

□ Gallery sales in London, meanwhile, have been booming. An exhibition of new paintings by Fiona Rae, the Royal Academy School's first female professor of painting, closed last week at the Timothy Taylor Gallery, having virtually sold out at prices of up to £65,000. One is to be donated to the Leeds Art Gallery.

The Miami-born Cuban artist José Parlá was last mentioned on this page in 2007 in the context of the boom in street art. His prices had soared from about £2,000 a painting to £35,000 in two years. Currently at Haunch of Venison in New Bond Street (until March 28), Parlá's latest work is priced from £8,000 for unique hand-worked prints to £200,000 for a mural-sized painting, and all but six of the 30 works have been sold, mainly to European and Middle Eastern clients. Jason Brooks created a stir

with his hyper-realist portraits in the Nineties, but has occupied a low profile in the commercial gallery world since. However, an exhibition of his new work, just opened at Marlborough Fine Art's young contemporaries gallery under the direction of Andrew Renton, has sold out with prices ranging from £20,000 to £50,000.

□ Since I wrote nearly four years ago that Joe Tilson was "the forgotten king of British Pop Art", prices for some of his Sixties works have reached £170,000 at auction. Now the 90-year-old is to have a survey exhibition at his first gallery, Marlborough Fine Art, where he showed in the Sixties and Seventies, but not since. The works, which date from the Fifties to the present (see example, left), are priced from £10,000 to £150,000.

□ Sotheby's has announced a 10 per cent decline in auction sales from \$5 billion in 2011 to \$4.5 billion last year. This was due to a decline in high-value, single-owner collections coming up for sale - not

something that can always be predicted. For once, the two main auction rooms give differing impressions, as Christie's earlier reported a 10 per cent increase in auction sales for 2012. Both, however, increased the value of their private, as opposed to auction, sales: Sotheby's by 11 per cent to \$807 million and Christie's by 26 per cent to \$1 billion. Sotheby's also announced that it will follow Christie's in increasing its charges to buyers, if anything by slightly more, from March 15. CG

