



OFF DUTY



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THE NEW ART

A 19th-century gentleman trapped in the 21st century. A woman who seems to bend the laws of physics. As the art world springs back to life after the summer, we look at six European artists who make up a small but impressive club of creators to watch. "The work of these artists displays suspended moments, deconstructed forms evolving, with results not quite there or defined yet," says Tim Fleming, director of Art Los Angeles Contemporary. "It is quintessential contemporary story-telling." **W10**



GO FOR BUST
Grab a
Gaultier **W3**



TABLE TALK Filling in the Blancs **W7**



DEIA TRIP Exploring hidden Mallorca **W5**



GET FRAMED Hit London's art fairs **W8**

The Small(er) Frieze

London's big art fair cuts back to move forward

BALANCE THE BUZZ and the business: That seems to be the motto of the 11th Frieze London art fair, which opens Wednesday. Concerned that the crowds and parties were starting to elbow out sales, organizers are aiming for a smaller, more focused event.

They have cut by 20% the number of available tickets, including those for VIPs, and reduced the number of galleries presenting their works to 152 from 175 last year. Meanwhile, some galleries that formerly brought in a range of artists are turning to one-artist booths to boost the profiles of lower-priced new or middle-market artists.

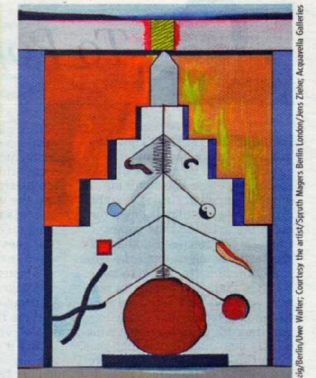
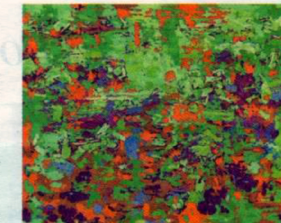
The cutbacks are meant to "make the fair more luxurious," says Frieze London's co-founder and director, Amanda Sharp. Some things will be the same: Large galleries with stables of high-profile artists typically opt to show a sampling of fresh work at Frieze. U.S.-based Bloom & Poe will offer a \$400,000 (€295,000) painting by Takashi Murakami, while Austrian dealer Thaddaeus Ropac is bringing a €1.3 million abstract sculpture by Georg Baselitz.

New York-based Marianne Boesky gallery is focusing on just one artist: 11 works on paper and oil paintings by Russian-born artist Kon Trubkovich. His eerie, blurry images, often preoccupied with incarceration, range from \$9,000 to \$65,000.

Gerd Harry Lybke, whose Leipzig gallery Eigen + Art represents Neo Rauch, says a safe bet would be bringing to Frieze the superstar painter's works, which range from about €120,000 to €700,000 on the primary market. But many Frieze visitors already know Mr. Rauch's work, and it is a better long-term strategy to introduce them to a less familiar figure, Mr. Lybke says. He says he hopes to raise the profile of Mr. Rauch's contemporary Uwe Kowski, whose works, often hovering somewhere between representation and abstraction, range from €2,000 to €60,000.

And London's Lisson Gallery is hosting a solo booth of only one work, asking around \$600,000 for an installation by Dan Graham, an American artist in his 70s.

—Mary M. Lane



FRIEZE FRAMES Clockwise from top left, 'Oil' (2013) by Uwe Kowski, from Eigen + Art; 'Verstärker' (2013) by Thomas Scheibitz, €80,000, from Sprueth Magers; bronze donkey desk by François-Xavier Lalanne, \$15 million, from Acquavella Galleries



IN THE MIX 1. Byung-Hoon Choi, basalt bench, 2013; 2. Lacquered iron helmet, first half of the Edo Period (17th-18th century), Japan; 3. Cycladic head, white marble, circa 2600-2500 B.C.; 4. Yves Klein, 'SE 246', 1959, pure pigment and synthetic resin, natural sponge; 5. 'Calligraphy' brass screen, Taher Chemirik for Galerie BSL, 2013

FRIEZE MAY draw the crowds but discerning collectors won't miss PAD London fair in Berkeley Square. Originally dedicated to 20th-century design and decorative arts, PAD has widened its focus to include tribal arts and antiquities, including for the first time this year Japanese art and armor (2).

Though the 60 or so galleries exhibiting are mostly based in Europe, the work on sale ranges across time

and continents, from ancient Egyptian artifacts to Algerian jeweler Taher Chemirik's 4.5-meter brass screen (5), finished only days ago.

Here you can find an ibis mummy or an exquisite Cycladic marble head (3); one of Arne Jacobsen's classic Egg chairs or a basalt bench by the Korean artist Byung-Hoon Choi (1); Art Deco earrings or a box of wearable sculpture by Conrad Shawcross; contemporary ceramics; a sponge sculpture by Yves Klein, saturated in his trademarked

pigment (4); and an impressive array of other works by some of the biggest names in modern art.

Big spenders may be tempted by Lucio Fontana's slashed canvas (€6 million); philanthropists by the solar lamp sold in support of a Kenyan sustainable project (\$250).

As international art fairs go, PAD is relatively small, says gallerist Michael Hoppen, who has been exhibiting photography at the fair since it began in 2007. But that's a plus. "Big fairs don't allow you to get

close to things," he says, adding that clients appreciate the resulting intimacy—and the fact that it's "beautifully curated," with every piece heavily vetted by the fair's experts.

Mr. Hoppen talks of holding works back through the year so he can "bring out the big guns" at PAD (Man Ray, Bill Brandt, some ravishing fashion imagery). It shows you don't have to go to auctions to buy museum-quality pieces, he says.

Oct. 16-20; pad-fairs.com
—Anne-Marie Conway

