

exhibition

# 10 visual treats to look out for at the Frieze art fair

Whether you're there to network, browse or buy, Rachel Campbell-Johnston has something for you

Forget finding a last-minute hotel room, flagging down a cab, booking a restaurant table or even finding a hair appointment. The centre of our capital is stuffed to capacity this week for Frieze art fair. For a few frenetic days every autumn, the entire global art world descends on London like a flock of migratory birds (last year the two fairs attracted 115,725 visitors). The big collectors have spent the past couple of days squabbling over the choicest contemporary morsels; now it opens to the public. But how do you catch everything that matters? How do you avoid visual overload? Frankly, it's impossible, but here are ten steps to get you started.

**Social Work**  
An art fair such as Frieze takes the temperature of its times. Contemporary pieces reflect present concerns, be they philosophical, political or merely faddish. This year, to mark the centenary of women's suffrage, a special section, Social Work, is dedicated to groundbreaking female artists.

Eight women from across the world have been invited to contribute, among them the Harlem-born Faith Ringgold with her vibrant storytelling quilts and the British Afro-Caribbean artist Sonia Boyce, who presents photographs from her series of people dressed in Afro wigs. Highlighting the role that the gallery can play in representing and supporting women artists, the Social Work section promises to be as visually



Yannis Tsarouchis's *Sailor in the Sun, 1966*, part of Hauser & Wirth's Steuben

Spender show. Below: Barbara Hepworth's *River Form, 1973*



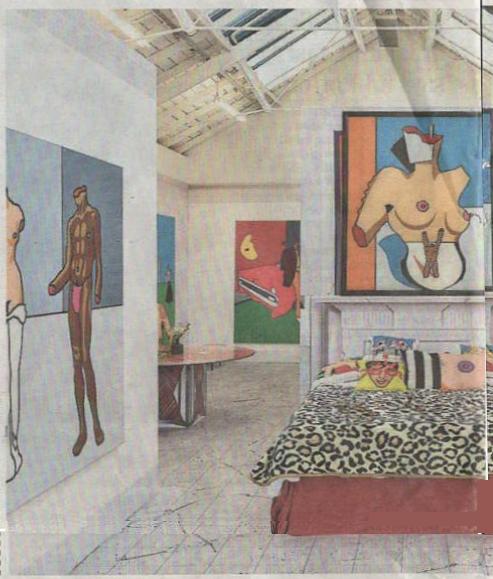
Contemporary African Art Fair, Somerset House

lively as it is politically apposite. *Frieze London*

**Another World**  
Female talent is a particular focus of this year's fair. The Pilar Corrias gallery has an all-women display, Hollybush Gardens includes the Turner prizewinner Lubaina Himid in a female group show; the Modern Institute in Glasgow shows the work of Cathy Wilkes (incidentally, their booth at the main fair will be fun, recreating a room from the flat/studio of the painter Duggie Fields). And those with enough clout to get into the luxurious lounges of the fair's sponsor, Deutsche Bank, will find *Another World*, a show curated by Tracey Emin and her studio of work by female artists who feature in the Deutsche Bank collection, including Louise Bourgeois, Marlene Dumas and, of course, Emin herself. *Frieze London*

**Art + Revolution in Haiti**  
Here is your chance to eschew the mainstream of aesthetic fashion and focus on the eccentric, the non-academic and the unconventional. The Gallery of Everything, which focuses on outside art, stages a three-part project, *Art + Revolution in Haiti*. Visitors are taken back to a moment in 1945, when surrealism (in the form of André Breton) descended on the former slave colony of Haiti.

Showing historical works alongside material from Breton's collection, the project plunges into a strange universe of visions and voodoo. *Gallery of Everything, W1; Frieze Masters, 1-54; Contemporary African Art Fair, Somerset House*



Duggie Fields, shown at Frieze by The Modern Institute, Glasgow

**How do you avoid visual overload? Frankly, it's impossible**

**Frieze Artist Award 2018**  
Emerging art rubs up alongside established names with the annual Frieze Artist Award. This year's winner is Alex Baczynski-Jenkins, the first performance artist to be chosen. His choreographic work — which takes the complexities of queer politics as a theme — will be shown as part of a programme involving nine artists that incorporates such varied delights as data-driven dance, a lecture designed

to make us love the mosquito and an operatic rendition of fragments of overheard art-fair conversation. This year too, Camden Arts Centre is teaming up with the art fair for the first time this year, launching a prize for emerging talents with the prize of a landmark solo show at the North London space. *Frieze London*

whom he shared a creative kinship. It's a stark bunch. The poet fostered a lifelong friendship with Henry Moore; when he commissioned him to design the cover of the 100th edition of *Encounter*, the literary magazine he founded, it was considered a coup. Spender shared a house with Lucian Freud during the war. He would go off on drinking benders with Francis Bacon, and was the friend and first collector of Frank Auerbach. David Hockney was a collaborator as well as a travel companion. Such artistic relationships deepened as time passed and his son's marriage to the daughter of the great modernist Arshile Gorky extended the bridge to further generations. Serious networkers must make sure to call in. *Hauser & Wirth, Frieze Masters*

**Frieze Talks**  
Frieze week is all about having a big cultural conversation. Of course, some of this is bound to sound horribly pretentious. A lot will focus on building a collection that most of us haven't the money to contemplate. Naturally there is not much on which all will agree. But discussion remains important as we try to sift out what really matters from the eye-catching froth of the fad. Frieze Talks orchestrates a dynamic programme of panel discussions, Don't miss a conversation about the role of autobiography in art, with Laurie Anderson and Nan Goldin among the speakers, or Radio 3's debate on the role of 21st-century museums. *Frieze London and Frieze Masters*

**Hauser & Wirth and Stephen Spender**  
Networking is one of the main points of Frieze and Hauser & Wirth invites you to an elite cultural salon. Stephen Spender is the focus of a Frieze Masters presentation that brings together the work of the artists with

**Formed From Nature: Barbara Hepworth**  
You definitely need a pair of stout shoes to get your way about Frieze, but a visit can still save you an awful lot of future travelling as great works from across the globe are gathered. The Gisèle Crois Gallery, for instance, which is participating for the first time, brings an outstanding selection of historical Chinese treasures to Frieze Masters from Brussels, while in the contemporary trend-setting Lisson Gallery gathers an exciting selection from its

**Lord Duveen, My pictures never look so marvellous as when you are here**  
When you can no longer tell your Alys from your El Greco, it's time to leave the tents. Try a quieter gallery instead. The Lévy Gorvy Gallery might make a good calling point — and not just because throughout the fair it will be serving coffees all day, then evening cocktails. Its show celebrates the acclaimed artistic patron and tastemaker Sir Joseph Duveen, a former occupant of this Bond Street space. A contemporary take on a Duveen-style hang will pair prominent modern artists with exceptional pieces of mid-century furniture to create the sort of environment that Duveen believed was perfect for restful contemplation of all that is most beautiful. *Lévy Gorvy Gallery, W1*

**David Shrigley**  
It's easy to get frazzled around Frieze, but remember it doesn't have to be solemn. Frieze can bring all the fun of the fair. The Stephen Friedman Gallery, for example, will be turning its stand into a faux shop front. David Shrigley's playfully caustic sense of humour will be allowed to let rip in ludicrous neons and tongue-in-cheek headlines like those that you normally find outside newsagents — keeping visitors up to date with rolling news from the fair. And if that's not to your taste, then just open your eyes and look for your own absurdities. You will find them all about you. You might even be one yourself. *Stephen Friedman, Frieze London; Frieze London and Frieze Masters are in Regent's Park, NW1, to Sunday, frieze.com/fairs*

**Pierre Huyghe**  
A pair of Regent's Park tents may be the main focus of Frieze, but public museums all over the capital have been planning. Visitors should make sure that they catch the magnificently illustrated story of two artistic brothers-in-law, Mantegna and Bellini, at the National Gallery; the South Pacific marvels of the Royal Academy's *Oceanic*; and the Turner prize candidates at Tate Britain. Particularly don't miss Pierre Huyghe, who takes over the Serpentine Gallery and, meddling with light, temperature, computer screens and human minds, will turn it into one of the complex systems for which he is so acclaimed. The main gallery, apparently, will double as an incubator. Thousands of flies will migrate upwards towards its central glass dome. *Serpentine Gallery, W2*

**Could Do Better Radio 4**  
★★★★★  
I'd like to begin with percentages. Lucy is a journalist. Then she becomes a trainee maths teacher on a salary of less than £25,000. This, an appalled former colleague says, is a drop of about 90 per cent. Roughly how much did Lucy earn before? The answer is: plenty. The journalist is, of course, Lucy Kellaway. And as she showed in the wonderful *Could Do Better*, money wasn't all she gave up. As a writer at the *Financial Times* she had, for 32 years, been rewarded by prestige, interesting colleagues and oodles of intellectual freedom. Charged with "laughing at the idiosyncies of corporate life", she was not only allowed to be cynical, but required to be. What happened next is well known. At the age of 58 she had an almost Damascene conversion. Watching her daughter do Teach First she felt she "was doing something better in the first year of her working life than I'd done in three decades of mine". Here we heard what happened next — and it was riveting. Partly because there is genuine jeopardy. With the zeal of the convert Kellaway became an evangelist for leaving work to teach. She wrote articles about it, founded an organisation (Now Teaching) to help others to do it and gave an interview to John Humphrys defending it. "You can't go on doing the same thing for ever", she said. Humphrys — who seems to be intending to do precisely that — sounded appalled. "Why?" In short, she set herself up for a gigantic fall. In these brief but brilliant programmes we got to hear whether she did. She certainly stumbled. Too honest and too interesting to lie, she itemised the agonies of being a teacher. The way you wake, wired, before dawn, your mind churning with lesson plans. The way you fall asleep at 8.30pm. The "gnawing fear". She was also frank about what she is sacrificing. This isn't about money. True, she offered those numbers with such tempting clarity that it felt as though she were helping Radio 4 listeners to develop their numeracy. But that wasn't the point. The real sacrifice is of herself (or her perceived self). "I'm not playing to any of my strengths," she repeated. Because Lucy Kellaway — the person who sat at the back of the class and mocked — has become Miss Kellaway at the front. The persecutor has become the (potentially) persecuted. And yet... whatever she has lost she has gained more. She might go to bed feeling half-dead. She also feels "more alive than I've felt in decades".

Catherine Nixey Radio

Could Do Better Radio 4 ★★★★★

Lucy Kellaway on becoming a teacher

Good morning, class. No talking at the back, please. I'd like to begin with percentages. Lucy is a journalist. Then she becomes a trainee maths teacher on a salary of less than £25,000. This, an appalled former colleague says, is a drop of about 90 per cent. Roughly how much did Lucy earn before?

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