

WEEKEND PROMISES STRONG SALES

Galleries Report Steady Early Interest

AS IF THE heavens favored art fairs, the lashing rain greeting the VIP opening of Frieze New York at Randall's Island Park soon turned into clear skies and brilliant sunshine.

The sunshine seems to have conspired to lighten wallets, as well as spirits, for the impression of fresh commerce was confirmed at a number of stands.

Business was rocking at Paris-based Thaddaeus Ropac, with Robert Longo's impressive "Untitled (after Clyfford Still, 1957-J No.2)," 2013, a charcoal that sold for \$330,000.

Another newly minted work at the Ropac booth, Alex Katz's "Untitled," 2013, a head-and-shoulders portrait of a dark-haired woman, sold for \$350,000, and an intricately conceived Tom Sachs, "Untitled (Spider Web)," 2012, in pyrography, sold for \$200,000.

Perhaps refreshed after a long siesta from the 1980's Neo-Expressionist bubble, David Salle's new, large-scale painting, "Age of Reason," 2012, in mixed media, featuring two floating female heads, went for \$190,000.



Do Ho Suh's "Wielandstr. 18 12159 Berlin," 2011, at Lehmann Maupin

Early business was also brisk at London's Lisson, where Haroon Mirza's complicated "Shelf for Carl Cox," 2013, featuring a wooden cabinet, LED, copper tape, electronic components, and speakers, sold for £30,000 (\$46,575), while an untitled Anish

Kapoor wall sculpture went for £500,000 (\$776,250). Though it wasn't physically at the fair, Lisson also sold an Ai Weiwei sculpture for €300,000 (\$393,890).

One of the best things about Frieze is the off chance of finding unfamiliar artists who grab your attention or at least temporarily distract you from bigger names.

That was the case at London's Carl Freedman Gallery, where one of Ivan Seal's small-scaled and lushly executed memory paintings, the title derived from an automatic writing program, sold for approximately £3,800 (\$5,900); five others sold at similar prices.

At Canada, the Lower East Side gallery, Michael Williams's "Morning Meditation with Mud and Jenny Mac," 2013, in oil, air-brush, and ink jet, sold to London-based collector and emerging-artist patron Anita Zabłudowicz for approximately \$25,000.

At almost every turn, art transactions were popping, as evidenced at New York's Paul Kasmin Gallery, where David LaChapelle's "Gas Shell," an edition of five chromogenic prints, sold for approximately \$65,000. Walton Ford's unique and fantastic "Tri Thong Minh," featuring a flying tiger comprised of watercolor, gouache, ink, and pencil on paper, sold to an American collector for around the \$950,000 asking price.

"Serious collectors and museum people are here," said Bethanie Brady, a Kasmin director. As if confirming that impression, I saw storied art collector and former gallery owner Irving Blum sitting on one of the chairs at the Kasmin stand, studying the Frieze map.

New York exhibitor Jack Shainman was definitely smiling as all three figurative paintings by Lynette Yiadom-Boakye, a 2013

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Turner Prize candidate, sold at \$30,000 apiece. "So far," said Shainman, "the fair has been good. Collectors and museum people love this fair." The dealer also sold three Kerry James Marshall drawings.

There was another kind of mayhem at Hauser & Wirth Gallery, of New York, London, and Zurich, as hungry collectors vied for the forty made-in-China "White Snow Balloon Dog" sculptures by Paul McCarthy, which sold out at \$25,000 apiece.

The booth also included a trio of Matthew Day Jackson's refurbished arm chairs, made out of former B29 bomber pilot seats that were re-powder-coated and set on bases resembling the assembled geometry of Buckminster "Bucky" Fuller's geodesic domes.

There was also considerable museum interest in one of the fair's standout works, Do Ho Suh's "Wielandstr. 18 12159 Berlin," 2011, a diaphanous structure in a pale green shade of polyester fabric, at Lehmann Maupin's stand. It is on reserve for a major New York museum, a gallery spokesperson said. No names were mentioned, of course. — **JUDD TULLY**