



《非》杂志为埃里克·韦斯利的《红黄蓝》拍摄现场，2012年F11展位，波托拉米画廊
弗里兹年度计划，弗里兹基金会委托创作并出品
伦敦弗里兹艺术博览会

DIS Magazine, Red, Yellow and Blue Picture by Eric Wesley (Bortolami Gallery, F11)

Commissioned and produced by Frieze Foundation for Frieze Projects 2012, Frieze London 2012

PHOTO: Polly Braden

Courtesy of Polly Braden/Frieze

一味求新： 伦敦弗里兹艺术博览会

THE REQUISITE NEW: FRIEZE LONDON

十年前，当《弗里兹杂志》的创始人马修·斯洛托夫和阿曼达·夏普第一次萌生出创办艺术博览会的想法时，伦敦仍旧被那个新瓶装旧酒的艺术圈所主宰着，那些迅速崛起的东区画廊被视作为混乱而热衷行乐、不值得被严肃对待的暴发户。2003年首届弗里兹艺术博览会则向这种局面大胆发出了挑战——在参展方的挑选上另辟蹊径，避开了高古轩、白立方、豪泽与沃思、大卫·茨维尔纳、库里曼祖托等无可争议的国际重量级画廊，转而选择前卫的本土画廊，诸如莫琳·佩利画廊、现代艺术画廊、比尔马·戈尔德画廊和威尔金森画廊。与此同时，其策展项目向商业价值尚低的领域发掘，与包括格利廷艺术小组、杰里米·戴勒和保拉·皮维等在内的以玩世不恭著称的艺术家们进行了一系列委托创作，如此策略也确保了一级艺术品市场上源源不断的新作品供应。到举办第二届时，弗里兹艺博会已拥有了令人嫉妒的参展画廊名单，画廊们都争相加入，而最终脱颖而出的150家画廊则是从超过1000份的申请中甄选产生。随着时间的推移，这种竞争却有增无减，而弗里兹艺博会也进而发展出专为新生画廊而设立的“弗里兹关注”（Frieze Focus）和“弗里兹框架”（Frieze Frame）两个单元——前者参与的画廊均成立于2001年后，展出不能超过三位艺术家的作品；后者为艺术家个展，画

廊历史最长不过6年。正是这些新生代画廊的加入，为日益变得中规中矩的博览会环境注入了些许不可预见性，也刺激着那些成熟艺术经纪人们继续保持战斗姿态。

或许战斗姿态太过轻描淡写了，事实上在这十年间，弗里兹艺博会始终竭力将巴塞尔艺博会从国际艺博会的第一把交椅上拽下。时至今日，当巴塞尔的全球版图扩张至香港时，伦敦的弗里兹便以其新孕育的弗里兹纽约艺术博览会和弗里兹大师展（Frieze Master）两个分枝作为双重回击。纽约弗里兹的利落操作显得有些强权主义，它抢占了挣扎中的军械库艺术展（Armony Show）的地盘来安营扎寨。相比之下，新开设的弗里兹大师展显得更为复杂，好似一次军事演习，和现在更名为“弗里兹伦敦”的艺博会同期开展，也在伦敦的摄政公园一处举办。它自身定义为一个“历史性”的博览会，任何展出作品都是出自公元前2000年至公元2000年间，并谨慎尝试让二级市场进入弗里兹的特许经营，也因此推出的作品售价是过往弗里兹从未达到的。例如，埃利·纳哈迈德画廊展出的包括一幅胡安·米罗的画作和一件亚历山大·考尔德的动态雕塑的打包标价达2000万美元。弗里兹大师展的参展作品广博——从北美土著人的箭头到佛罗伦萨时期的圣像，再到安迪·沃霍尔的画稿，抑或美索不达米亚出土的鸭形石一应俱全。这

文 / TEXT: 凯特·萨顿 / Kate Sutton

TEN YEARS AGO, when *Frieze* magazine's Matthew Slotover and Amanda Sharp first floated the idea for a fair, London was still dominated by the same scene that had earmarked "young" as an attribute for those aging all-too-quickly, while casually dismissing East End upstarts as good time galleries, too messy to be taken seriously. The inaugural 2003 fair challenged this perception, spiking a selection of uncontested international heavyweights—Gagosian, White Cube, Hauser & Wirth, David Zwirner, Kurimanzutto—with edgier locals Maureen Paley, Modern Art, Vilma Gold, and Wilkinson. The mandate on primary market pieces ensured a continual stream of new work, while the curated program tapped into a less commercialized energy, through a series of commissions from known troublemakers Gelatin, Jeremy Deller, and Paola Pivi. By its sophomore edition, the Frieze Art Fair had an enviable roster lobbying for entry, with 150 galleries selected from over 1,000 applications. As the years passed and this competition only intensified, the fair developed two distinct subsections—Frieze Focus (a presentation of up to three artists, by a gallery opened after 2001) and Frieze Frame (a single artist from a gallery less than 6 years old)—as entry points for younger galleries. These up-and-comers injected a little unpredictability into an increasingly



理查德·L·费根纽约画廊的展位
2012弗里兹大师展

Richard L. Feigen & Co, New York
Frieze Masters 2012
PHOTO: Linda Nyland
Courtesy of Linda Nyland/Frieze

conventional showing, while also prodding more established dealers to keep in fighting form.

"Fighting form" may be an understatement. A decade in, the Frieze Art Fair is now jockeying to oust Art Basel from its perch atop the international art fair hierarchy. This year, as Art Basel expanded into Hong Kong, the London fair responded with a two-pronged attack of its own, launching new off-shoots Frieze New York and

Frieze Masters. Frieze New York was a cleanly executed bit of imperialism, pitching a tent (literally) on turf formerly held by the struggling Armory Show. Frieze Masters is a more complicated maneuver. Timed to coincide with what is now called "Frieze London," this new fair is just around the corner in Regents Park. Its definition as a "historical" fair—anything between 2000 BC and 2000 AD—discreetly introduces the secondary



阿斯勒·恰武什奥卢
《三幕谋杀案》，2012年
弗里兹年度计划，弗里兹基金会委托创作并出品
Asli Çavuşoğlu
Murder in Three Acts, 2012
Commissioned and produced by Frieze
Foundation for Frieze Projects 2012
PHOTO: Polly Braden
Courtesy of Polly Braden/Frieze

无疑让人将其与马斯特里赫特古董博览会 (TEFAF Maastricht) 相提并论, 但弗里兹大师展似乎更专注于迎合在伦敦拍卖周末汇聚而来的新贵藏家的品位。

总而言之, 只要在摄政公园里呼吸一口新鲜空气, 你便会嗅到某些东西散发出的腐烂气息。当然, 这些腐烂的气息很可能就来源于艺术家乔安娜·拉伊科斯卡的作品《强制奇迹》(2012年)。这件作品放置在艺博会入口处的草坪上, 由充满仪式感的焚香组合而成。这位波兰裔艺术家介绍说, 这个行为表演是在不改变某种事物的前提下来保佑它的一种方式。

如此看来, 现在正是我们净化灵气的好时候? 的确, 当向那些中东、俄罗斯和亚洲新近崛起的藏家们献殷勤的时候, 弗里兹已经做成了几桩既有胆识又具口碑的交易。弗里兹关注单元“年轻”的花名册也在冒险地复制着巴塞艺术博会类似单元的画廊名单, 像卡尔马国际画廊、雷贝尔施滕格尔琳画廊、拉斯特画廊以及奥尔特曼·西格尔画廊等都是巴塞艺术博会“艺术宣言”和“艺术新星”单元的常客。

即便是那些参与弗里兹框架单元的画廊, 由于品牌策略的缘故也在标榜“新生代”, 意在证明它们是艺博会中的优质画廊。在克雷弗克画廊的展厅, 格扎维埃·安坦基于观念的作品采用了简易而漂亮的造型, 而在走廊的另一边, 来自盒子画廊的萨拉·科纳韦将她的摄影作品与作为其中主题的铜制小摆件一同展示。不过, 展厅中也有些轻松时刻: 弗朗索瓦·格巴利画廊展出了迈克·库哈尔的绘画作品, 画面中出奇健硕的肌肉男和恐龙构成了一幅不错的画面; 47运河画廊则展出乔希·克兰用商品组合而成的作品, 借机彰显了其自身对青春活力 (至少是对凌仕沐浴露) 的姿态; 而最大胆, 或者说最花俏的展览当属卡洛斯/石川画廊的艺术家埃德·福涅莱斯, 他的作品

《角色约会》是其最新的关于数字化虚拟身份的实验, 和此前的《梦想大奖》如出一辙。今年夏天的《梦想大奖》的表演中, 埃德·福涅莱斯给前来参加颁奖典礼的嘉宾分配了新的身份, 使他们装扮成明星DJ、刚丧失权位的皇族, 或财运不济的画商。大家在颁奖典礼上汇聚一堂, 与好莱坞明星扎克·埃弗隆本人以及拉娜·德雷的装扮者为“梦想”共同狂欢。而这次《角色约会》的现场, 只有热情洋溢的工作人员忙着接待那些勇于转换身份的艺博会观众, 念台词般的佯装着约会。

由于其意在超越艺博会的商业结构, 《角色约会》或许会被误以为是弗里兹官方的某个项目, 其实不然。弗里兹策展人萨拉·麦克罗里今年倒是策划了数个项目, 作为她卸任前最后的大手笔, 包括上文提及的拉伊科斯卡的《强制奇迹》、格雷兹德尔艺术小组和阳江组合做的关于饮食的表演, 以及《非》杂志的在线专题《公平交易》在艺博会空间上演极具刺激性 (或挑衅) 的视觉干预, 其生产的图像对艺博会上的作品进行巧妙的挪用——比如在凯西·卡普兰画廊展上杰弗里·法默的漂浮的剑或者是在高古轩画廊卡斯滕·赫勒创作的趴着的迷幻粉色海象。其他还包括阿斯勒·恰武什奥卢的《三幕谋杀案》, 这个表演项目试图把艺博会变成一个犯罪电影的拍摄现场, 因而也遭遇了相当多的障碍。土耳其裔的艺术家阿斯勒用法医取证的方式来比拟艺术作品价值建立的过程, 将娱乐化的科学用语和画廊的新闻稿以及艺术家的陈述并置混搭起来。这固然为讽刺提供了空间, 却也不过是惯用伎俩。换句话说, 曾经新奇的反讽如今已成为标准化的手段。

或许是基于上述原因, 一个在1967年构思的项目成为展会中与当下关联最为紧密的部分。“灰色波普”的标志性人物托马

斯·贝尔勒把他早年设计的平底鞋图案组成连续的纹样并应用在巨幅的壁纸和地毯上, 整体色彩是交通指示灯般明确的红黄绿, 视觉冲击显得十分直接。这件作品把艺博会的入口变换成了漩涡的中心, 将商品、娱乐、奢侈品都统统压缩为一个不断复制的图像。

如果在摄政公园内还有什么真正“新鲜”的话, 那么当属那些古董了。由阿德里亚诺·佩德罗萨 (他曾和晏思·霍夫曼一起策划了2011年伊斯坦布尔双年展) 在弗里兹大师展中策划的“聚光灯”单元给予画廊为艺术家举办个展的机会。出于实际考虑 (也就是库存原因), 各画廊都倾向于展示上个世纪的一些无名英雄。来自布加勒斯特的伊万画廊继续推出曾在巴黎三年展中获得好评的艺术家盖塔·布勒泰斯库, 此次带来的是一批精美的挂毯作品。安德鲁·克雷普斯画廊也继续了他们长期坚定地展示罗伯特·奥弗比的策略。设计这一单元的意图并非仅仅为了加强对某些艺术家的认知、重塑其形象或使之成为经典, 而是相信这些艺术家可以在艺博会中得到等同于美术馆机制赋予的认可。施普尼·韦斯特沃特画廊为布鲁斯·瑙曼办的展览便印证了这一点, 有藏家大手笔购入 (传闻价格高达200万至300万美元) 瑙曼在1971年创作的装置作品《视差贝壳》。利奥·柯尼希画廊展出的西格马尔·珀尔克独特而动人的摄影作品也吸引了不少目光。这条甬道是整个弗里兹展会最不可预测也是最有意义的部分: “聚光灯”单元提供了“新”的必需元素, 产生了真正的关联与共鸣, 而这对任何艺博会来说都是难得的成就。(由王懿泉翻译)

“2012伦敦弗里兹艺术博览会”

摄政公园, 伦敦

2012年10月11日-10月14日



托马斯·贝尔勒

《倾斜的平底鞋/平滑》, 2012年

弗里兹年度计划, 弗里兹基金会委托创作并出品

Thomas Bayrle

Sloping Loafers/Smooth, 2012

Commissioned and produced by Frieze Foundation

for Frieze Projects 2012

PHOTO: Polly Braden

Courtesy of Polly Braden/Frieze

market into the Frieze franchise, thus pushing prices into a range heretofore unknown at the fair (for example, Helly Nahmad complemented his pairing of a Joan Miro painting with an Alexander Calder mobile with matching USD 20 million price tags). The wide breadth of work—from Native American arrowheads (Donald Ellis Gallery) to a Florentine saint (Richard Feigen) to Warhol drawings (Daniel Blau) to “Mesopotamian duck weights” (Rupert Wace Ancient Art)—drew comparisons to Maastricht, but Frieze Masters seemed to cater more explicitly to the tastes of new money collectors in town for London’s Auction Week. (After all, rumor has it that “Russians will buy anything...”)

In short, where there was once a breath of fresh air, something has begun to smell a little rotten in Regents Park.

Of course, that whiff of decadence may just have been *Forcing a Miracle* (2012), Joanna Rajkowska’s ritualistic incense burning along the grassy entrance to Frieze London. The Polish artist explained the act as a way to bless something without changing it.


Then again, what better time for some aura cleansing? Indeed, while courting newly-minted collectors from the Middle East, Russia, and Asia, Frieze has traded in some of the plucky, cerebral street cred that it rode in on. The “young” roster of Frieze Focus risks replicating Art Basel’s similar subsections, with galleries like Karma International, Raebervon-Stenglin, Raster and Altman Siegel all recent and recurring figures in the latter fair’s Statements and Nova divisions. Even galleries selected for Frieze Frame seemed to underplay the permissiveness allowed by the branding as “emerging,” in favor of proving themselves prime for the “real” fair. At Crèvecouer, Xavier Antin’s concept-driven collaborations took the form of easily coveted design objects, while across the aisles at The Box, Sarah Conaway complemented her photographs with collectible bronze casts of her bric-à-brac subject matter. Still, there were some lighter moments; at François Ghebaly Gallery, impossibly-

endowed ingénues played nice with dinosaurs in drawings by Mike Kuchar, while 47 Canal made its own gesture towards youthful vigor (or at least Axe Body Wash) with a set of Josh Kline’s commodity-inflected assemblages. The most adventurous (or at least, most flirtatious) showing had to be at Carlos/Ishikawa where Ed Fornieles’ *CharacterDate* was the latest in the artist’s experiments with human avatars (for instance, for this summer’s Dreamy Awards (2012), Fornieles assigned award ceremony guests new identities—be it as a celebrity DJ, newly-irrelevant royalty or a down-on-their-luck art dealer—and then had them come together to celebrate all things “dreamy” with a Lana Del Rey look-alike and a very real Zac Efron). For *CharacterDate*, perky assistants were on hand to interview the brave fair visitors who consented to take new personalities out on loosely-scripted dates with other characters.

In its willingness to transcend the commercial structure of the fair, *CharacterDate* could have been mistaken for a Frieze Project (among other enterprises). The last hurrah of outgoing curator Sarah McCrory, this year’s crop of Project commissions included Rajkowska’s *Miracle*; a food-driven collaboration between Grizedale Arts and the Yangjiang Group; and *Fair Trade*, an online feature from *DIS Magazine*, that staged provocative visual interventions within the space of the fair. While the images produced made clever appropriations of the installed work, most of this art—see Geoffrey Farmer’s floating sword at Casey Kaplan or Carsten Höller’s trippy pink walrus slumped outside Gagosian—already functioned as a prop, in one sense or the other. Another of the Projects, Asli Çavuşoğlu’s *Murder in Three Acts*, encountered a comparable obstacle, as it sought to fold the fair into a scripted crime scene drama. The Turkish artist applied a kind of loose forensics to the process of establishing the “value” of art, juxtaposing the language of science-as-entertainment alongside artist’s statements or gallery press releases. While this may be ripe territory for

satire, it is also heavily-mined; in other words, while once novelty, irony is fast becoming a standardized feature.

Perhaps for this reason, the project which looked the most current was the one conceived in 1967. For his commission, “Grey Pop” icon Thomas Bayrle overlapped one of his older designs—a pair of “sloping loafers”—into a densely-patterned carpet the color of traffic lights. The visual shock was immediate, transforming the fair’s entrance into a kind of vortex, where commodity, leisure, and luxury were compressed into a single, repeated image.

If anything truly felt “new” in Regents Park, it was the old. Curated by Adriano Pedrosa (last seen teaming up with Jens Hoffmann for the 12th Istanbul Biennale in 2011), the Spotlight section in Frieze Masters gave galleries a chance to showcase a single artist. For the sake of practicality (i.e., available inventory), the tendency was towards this past century’s unsung heroes. Bucharest’s Ivan Gallery followed up on Geta Brătescu’s quiet triumph in this year’s Paris Triennale with a series of stunning tapestries, while Andrew Kreps Gallery continued their crusade for Robert Overby. It was not just about recognizing, resurrecting, or canonizing; Spotlight wagered that these artists belonged in a fair just as much as in an institution. Sperone Westwater’s presentation of Bruce Nauman led the way, proving collectors were willing to pay more than just lip service to the artist with splashy sales (rumored to be between USD 2-3 million) for Nauman’s 1971 installation *Parallax Shell*. Leo Koenig turned heads with a peculiar and gripping suite of photographs of Sigmar Polke’s. The aisle was Frieze at its most unpredictable and most rewarding; in dropping requisites for the “new,” Spotlight achieved real relevance and resonance, a feat quite novel for any fair. 

“Frieze Art Fair London 2012”

Regent’s Park, London
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