

COMMENT

## Frieze preview London

Collectors, critics and curious onlookers gather in London each October for Frieze London and Frieze Masters. We've asked the fairs' organisers for a steer on this year's trends, themes and talking points.



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**Jo Stella-Sawicka**  
*Artistic director of Frieze on the scene to watch*

One of the big trends we've identified in this edition of Frieze is art from South Africa: we've always had a strong line-up of South African galleries at the fair but there's something about the new generation of South African artists coming through that makes this a really interesting time.

Kemang Wa Lehulele – a young artist – is having a solo exhibition with the Marian Goodman gallery in London during the week of Frieze. They'll also be having his work on their stand. Stevenson gallery is doing a big presentation of [multi-media artist] Moshekwa Langa's work, and at Blank Projects gallery there will be three emerging artists: Bronwyn Kats, self-taught Cinga Samson and Donna Kukama, an artist who is at the total avant-garde of performance art.

In the fair's new section, Social Work, we also have a major artist called Bernie Searle who is probably the most notable black feminist artist to appear after apartheid. It's an interesting moment for the country, being under new leadership. Several things have also happened in the art scene in the past year:

the opening of the first museum of contemporary art in the whole continent, Zeitz Mocaa; the inauguration of a new space in Cape Town called A4 Foundation – a hybrid-model organisation that combines research activity with a workshop facility; and thirdly the opening of the Norval Foundation, a *Kunsthal*-type space with a major sculpture park.

Until now, South African art was collected by private individuals and the broader public had limited access to contemporary art. The fact that these three places opened in the space of a year is extraordinary. There's huge momentum and great potential because, of course, South Africa is the entry point to the whole continent's art scene.



②  
**Nathan Clements-Gillespie**  
*Deputy director of Frieze Masters on the overlooked greats ripe for rediscovery*

One stand everyone will be talking about at Frieze Masters this year is the joint presentation by Lévy Gorvy and Kamel Mennour on François Morellet. The two galleries have partnered to present a monographic show curated by the same team who put on his exhibition at Dia in New York so it will be a very beautiful, scholarly presentation. They are looking to recreate three different spaces from the artist's life and career: the entrance to his house (which the artist painted in shades of yellow and green to remind him of his visit to Monet's Giverny), one of the rooms from Morellet's first museum solo show and then a dark room to show a series of his neon works together for the first time.

Morellet was known to have re-appropriated work by people who in turn had appropriated his work: for example, a French

interior-decoration company launched a whole line of wallpaper based on one of his paintings without crediting or paying him in any way. Instead of suing the company, for his next exhibition Morellet showed that same work on a wall covered in the company's wallpaper.

Today the premise of originality in art is under discussion so it is interesting how Morellet reacted to appropriation in an inventive way. I look forward to seeing what will come of the stand, what inspirations curators and museums will draw.



③  
**Diana Campbell Betancourt**  
*Curator of Frieze Live on her section's highlights*

At Frieze Live, the fair's performance and live art section, we're going to be using flows of information, time and money – basically the infrastructure of the fair itself – in the projects. When the invitation to curate this section came it was in the midst of the Cambridge Analytica scandal so I was looking to react to the current situation but also to an art fair where you have flows of capital from all over the world.

Thai artist Pratchaya Phinhtong will show how performance exists in politics. A politician in Thailand had hired people to come to a demonstration so it looked like a democratic procedure. The problem is the people were paid in fake bills. At the fair, Thai students will be trying to exchange money with visitors for these fake notes. They'll engage visitors with the story of the money as well as with the flow of money through the fair.

American artist Liz Glynn has a dance piece that is inspired by interviews she did with investment bankers about how they package volatility. Her dancers are going to respond to rumours about sales throughout the fair in the same way that the stock market responds to trading volume.

**Around town:**

**Adam Pendleton: Our Ideas**  
US conceptual artist Pendleton works across painting, photo collage and performance.  
*Pace London,*  
2 October – 9 November

**Zeng Fanzhi: In the Studio**  
Works by the Chinese artist will be shown across the gallery's three locations in Hong Kong, Zürich and London.  
*Hauser & Wirth,*  
2 October – 10 November

**Yayoi Kusama**  
Some of Kusama's hit pieces will be on show as well as a specially constructed infinity room.  
*Victoria Miro,*  
3 October – 21 December

**Kerry James Marshall**  
Marshall's large-scale paintings and sculptures often take a cue from African-American history.  
*David Zwirner,*  
3 October – 1 November

**Georg Baselitz: Paintings from the 1980s**  
A retrospective of the German artist whose upside-down paintings are famous.  
*Thaddaeus Ropac,*  
2 October – 10 November

**Paul Feiler: Elusive Space**  
A celebration of the 100-year-old German-born Feiler.  
*The Redfern Gallery,*  
26 September – 27 October

**Tom Friedman**  
Works on paper from the artist's notebook.  
*Stephen Friedman,*  
1 October – 3 November