

## FRIEZE WEEK IN LONDON

# Fair blows the wind for charity

*Away from the hurly-burly of Frieze, other fairs this weekend represent not-for-profits, street artists and those without a gallery. By Rachel Spence*

**N**ot-for-profit arts organisations are finding safety in numbers at the Multiplied Art Fair at Christie's South Kensington this weekend.

Now in its sixth edition, Multiplied's smorgasbord of prints, photography, digital art, artists books and multiples has made it one of the most enticing satellite events during Frieze week as artists including Georg Baselitz, Glen Ligon, John Hoyland and Gary Hume become accessible to those with wallets that don't stretch to the mega-marquees of Regent's Park.

This year, the smiliest shopkeepers are those to whom selling is not second nature. Out of the 40 galleries, eight are public institutions, four of whom – the Royal Academy, Iniva, Nottingham Contemporary and the Liverpool Biennial – are exhibiting for the first time.

The Royal Academy, despite its 250-year history, has only been publishing prints for the past five years. Little wonder that Katherine Oliver, art sales programme curator, is delighted to have sold both “Thicket”, a digital pigment print by Suzanne Moxhay for £895, and “Bikini Print”, a screen print by Gary Hume for £1,800. “Suzanne is a recent graduate,” explains Oliver, “while Gary is very established so it’s nice that both of them drew interest.”

The mood is equally buoyant at the stand shared by Nottingham Contemporary and Liverpool Biennial. At the opening preview, the former had sold four colour prints (£180 each) documenting performances by Asco, the LA-based Chicano collective whose practice emerged as a lament for the lack of representation of their artistic community in public institutions in the 1970s. It found recognition some 40 years later with recent shows at the LA County Museum and, naturally, Nottingham Contemporary in the north of England.



**'Thicket', a digital pigment print by Suzanne Moxhay, sold by the Royal Academy at Multiplied Art Fair**

The Liverpool contingent, meanwhile, has sold three prints by Venezuelan op-artist Carlos Cruz-Diez (£500 each in editions of 50).

For all these galleries, Multiplied is an opportunity to reach beyond their traditional market of museum visitors and patrons to Christie's buyers and the residents of Kensington and Chelsea, London's wealthiest borough.

The charitable flavour also seasoned the hotpot of alternative, affordable and street art cooked up by Moniker Art Fair and the Other Art Fair, who share a floor at the Old Truman Brewery in east London. At Moniker, the Postcard Lottery, run by the Hepatitis C Trust, offers an ingenious chance to acquire pocket-sized original works by artists including Gilbert & George, Harland Miller and the street artist Ryca. Pay £50 and you are guaranteed a piece when the draw happens on Sunday. Pay £5 and you are in the raffle.

Elsewhere at Moniker, artists with a background in fine arts who have taken

to the street also caught the eye. At the stand of Cape Town-based Worldart, faces painted by Kilmany-Jo Liversage in spray paint and acyclic – with some lovely patches of faux-pixellation – look generous at £4,500 each. Liversage's urban baptism occurred while she was pursuing an arts residency in Colombia.

Meanwhile, a new meaning is given to urban art by Stephen Walter's cartographies of London, which are as cheeky as they are intricate. The artist, who studied at Manchester Metropolitan, adds scribbled asides: one borough is "ruled by" Iain Duncan Smith, secretary of state for work and pensions; Stratford is "the end of the world".

The joy of the Other Art Fair, a vitrine for 130 emerging artists, most of whom staff their own stands, is quarrying the gems out of the uncut mass. Stand-outs included Kent-based Rod McIntosh, who designed the VIP invitations this year. Working on mulberry paper with home-made brushes in horsehair and cotton twill (used for kitchen mops), his

fluid, calligraphic circles in red and black ink with touches of blue have the meditative energy of the dalas. Priced from £200, they soon climb the ladder of value.

From Leeds, Carla Moss' allows her to move seamlessly between painting, photography and books. Her pigment palette is dominated by an ethereal blue sprays that draw the gaze – and pencil and pen – to the details that play with dimension in her work. This is a collection of Italian conceptual paintings that will speak out as one to follow.

In deciding not to work with Moss joins a growing number of artists who prefer to sell their own work for representation by online art spaces. Fairs such as this offer such independence possible. On the opening night suggestion will be rewarded for striking

*christies.com/multiplied*  
*monikerartfair.com, theother*  
*All continue until tomorrow*