

Crow, Kelly. "London's Frieze Prepares for a Chill." *Wall Street Journal* (10 Oct 2008).

ART

London's Frieze Prepares for a Chill

Artists, Dealers Fret While Smaller Fairs Bow Out in Wake of Economic Crisis

BY KELLY CROW

LONDON'S BIGGEST contemporary art show, the Frieze Art Fair, opens next week alongside several smaller satellite fairs with funky names like Kounter Kulture and The Future Can Wait. If only it could.

Amid a worsening global credit crisis, dealers say some art lovers no longer feel safe tucking their money into new art, particularly the kind made by the young and untested. This reversal is already reshaping the look and expectations for Frieze, whose performance typically sets the tone for the fall art season.

At least two satellite fairs, Pulse and Year 08, bowed out of Frieze week, partly because of the scarcity of cheap or available venues, the directors confirmed. Another show, Bridge, is going to Berlin later this month instead, where a fair costs "twenty times less" to produce, according to its director, Michael Workman.

Rachel Lehmann, a New York dealer still exhibiting at the main fair in Regent's Park, says she's fielding worried phone calls from her artists, sometimes as early as 8 a.m. "People are concerned, and they have good reason to be," she says.

Even government entities and nonprofits are getting involved. The Swiss Cultural Fund in Britain,



Gordon Cheung's triptych 'Death by a Thousand Cuts' at The Future Can Wait art fair in London.

for example, is covering booth fees to make it easier for eight Swiss galleries to participate in the Zoo Art Fair, another satellite show. (The fair is in talks with foundations in Brazil and Japan, who

may make similar offers for future fairs, according to Zoo officials.)

Since Frieze was launched in 2003, art-world experts

Please turn to page W3