



# THE ART NEWSPAPER

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FRIEZE LONDON

ART FAIR SPECIAL

## Photography in the frame

A medium once marginalised in the art world finds new momentum in London. By Anny Shaw

In today's screen-mediated world, photography has never been more prevalent. But it is the physical, rather than digital, aspect of the medium that is increasingly in the frame this week in London – which is still seen as somewhat lagging behind Paris and New York when it comes to exhibiting and dealing in photography.

"We live in a world saturated with photographic images, so it's never been more important to think through the history of the medium and its rich legacies in the present," says Hilary Floe, the curator of a major survey of the US photographer Lee Miller at Tate Britain (until 15 February 2026).

The Miller show has received rave reviews and is joined by several marquee photography exhibitions at commercial galleries around the city, as well as at both Frieze art fairs.

Away from the tents, there is Wolfgang Tillmans's extensive exhibition installed across Maureen Paley's three London galleries, while Sadie Coles is showing Arthur Jafa's photographic images of musicians. At Saatchi Yates, two of Marina Abramović's videos from 1998 have been turned into 1,200 stills.

Meanwhile, back at Frieze Masters, Pace Gallery has dedicated its booth to the US photographer Peter Hujar, who chronicled New York's 1970s and 1980s gay scene. The tender black-and-white backstage portraits of performers were all printed by Hujar himself (prices range from \$25,000 to \$45,000; six prints sold on the opening day). The artist died of an AIDS-related illness in 1987. "He was such a master printer; the way he caught



Victoria Miro at Frieze London shows the series *In This Space We Breathe* (2017-18) by Khadija Saye, who died in the Grenfell Tower fire

the light in the dark room," says Lauren Panzo, the head of Pace's photography department. "There's something about the contrast and tonality that makes you want to dive into the image."

Pace's presentation builds on the recent success of Hujar's exhibition at the East London non-profit Raven Row, though Maureen Paley has been building an audience for Hujar's work in the UK for several years. She is also showing his work at Frieze London as well as co-hosting a screening of Ira Sachs's

film *Peter Hujar's Day* (2025) at London's Institute of Contemporary Arts today.

### Commercial plays catch up

While Pace has a long history of exhibiting photography through its sister gallery Pace/MacGill, which merged with Pace in 2020, other major commercial galleries have been catching up over the past few years, and particularly since the pandemic when the art market began to engage more fully with digital presentations. Photography, it emerged,

lent itself well to online viewing rooms.

In 2023, Gagosian appointed the New York-based photography curator Joshua Chuang as the director of its photography department, a newly created role designed to expand the gallery's market share of the medium. The appointment came months after Gagosian added Nan Goldin to its roster. David Zwirner is also backing the medium. Next month, the dealer brings intimate shots Diane

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## The Art Newspaper and L'Officiel to launch pop-up at historic London newsagent

This weekend, *The Art Newspaper* is making its own contribution to the Frieze week programme with a take over in central London. In collaboration with *L'Officiel* magazine, we will host a pop-up at Marylebone's historic specialist newsagent, Shreeji.

From 8.30am to 6pm this Saturday and from 8.30am to 4pm this Sunday, come by and enjoy a *L'Officiel* coffee and pick up your free copy of each of *The Art Newspaper's* daily Frieze papers, produced on the ground by our specialist team of market reporters and editors. Or, if you find yourself in need of a break from the bustle of the fair, join us from 4pm to 6pm on Saturday for complimentary drinks.

While you're there, grab a copy of *The Art Newspaper's* October issue—including our special supplement on the past, present and future of the British Museum—along with the autumn/winter issue of the *Art of Luxury* magazine, and the latest issue of *L'Officiel*, your official source of fashion, art, culture and lifestyle inspiration.

Shreeji, based at 6 Chiltern Street, London, since 1982, began as a traditional newsagent and is now a provider of a highly cultured selection of magazines and other publications. The space, an art-world favourite, regularly hosts exhibitions by both emerging and established artists. Past highlights include a 2021 Tracey Emin solo show, and a 2022 collaboration between Tiffany & Co. and Saatchi Gallery.

## From fossils to fine art: top sales at Frieze Masters

A 68-MILLION-YEAR-OLD TRICERATOPS SKULL was among the opening day sales at Frieze Masters on Wednesday. The skull, discovered in Montana in 2019, was priced at £650,000 with David Aaron and sold to a new client, a private collector.

"We've had a strong opening to the fair including the sale of a sub-adult Triceratops skull on opening night, among other pieces from our exhibition," says Salomon Aaron, a director at David Aaron. "Dinosaur fossils are iconic and exceptional examples of this high quality are still grossly undervalued relative to other art categories."

Works at Frieze Masters are not always prohibitively expensive, and

sometimes showing works in the low hundreds of pounds can pay dividends. The antiquities dealer Charles Ede took the approach of showing a collection of small drawings by the 19th-century French artist Alexandre-Louis Leloir, bought as a sketchbook. Hung as a gallery wall, the drawings were priced between around £150 and £10,500.

Twenty sold on opening day, with more sales yesterday after the gallery rehung. The New York-based dealer Christine Berry, co-owner of Berry Campbell, observes that the key in today's selective market is "to think about price point, good paintings for good prices... we have to keep things moving". Exhibiting in the fair's Spotlight section, Berry presented a



Anne Rothenstein's *Into the Distance* (2025) at Stephen Friedman Gallery

solo show of the US painter Janice Biala, with prices ranging from \$20,000 to \$95,000. By Thursday morning, Berry had sold four paintings, priced from \$18,000 to \$55,000, with another on

hold for a museum. "This is our third year [at Frieze Masters], but it's our best yet," Berry says.

Another painter, Anne Rothenstein, is the subject of a solo show with Stephen Friedman Gallery. Her paintings also proved popular, with five selling to private collectors from Europe and the US, priced from £40,000 to £75,000.

Hauser & Wirth has so far publicly reported the only seven-figure deals at Frieze Masters. One of the most valuable works announced before the event – *Hercules as a Gladiator* by Peter Paul Rubens, priced at €7.5m with Salomon Lilian – had not sold at the time of writing.

Anna Brady

## PETER DOIG LEADS GOOD NIGHT FOR CHRISTIE'S

Christie's has cause for cheer, having netted its highest Frieze Week total in seven years with its 20th/21st Century: London Evening Sale on Wednesday, making £106.9m (with fees) – a 30% increase on last year's equivalent sale. The highest value lot was Peter Doig's *Ski Jacket* (1994), which made £14.2m and came from the collection of the Danish businessman Ole Faarup. Last night Sotheby's made a much slimmer £47.6m, buoyed by Francis Bacon's *Portrait of a Dwarf* (1975) that made £13.1m. The drastically different results represent diverging strategies towards the London sales calendar: Sotheby's holds three evening sales in London a year, compared to Christie's two.

Kabir Ihalal

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