

Where to buy

In this busy season for art fairs and auctions, **FIONA MCKENZIE JOHNSTON** shares expert advice on acquiring contemporary work

The arrival of the Frieze fairs in Regent's Park, NW1 (October 11-15; [frieze.com](https://www.frieze.com)) tends to concentrate the mind on the art market, particularly as both Sotheby's and Christie's time high-value modern and contemporary auctions to coincide. The surrounding buzz can feel overwhelming and yet acquiring art can be not only highly rewarding, but also affordable.

London fairs – including Frieze, Frieze Masters, PAD (October 10-15; [padesignart.com](https://www.padesignart.com)) and 1-54 Contemporary African Art Fair (October 12-15; [1-54.com](https://www.1-54.com)) – are good places to start. 'It helps to get your eye in, to work out your taste,' says the art consultant Rebecca Gordon ([rebecca.gordonart.co.uk](https://www.rebecca.gordonart.co.uk)), who works with both interior designers and private clients.

There are other key factors to consider. First, galleries differ in whom they cater to. Some focus on placing work into notable collections, but the majority show pieces intended to be hung in our homes. Second, there is a general hierarchy of costs, with paint on canvas being the most expensive, descending through works on paper to original prints. 'But scale has to be taken into account,' says Rebecca. This is especially true for sculpture. 'You also need to understand where an artist is in their career,' she adds. 'If they're established, prices are higher, but there is less risk with resale. With an emerging artist, the element of the unknown can be exciting.'

Galleries can be a good source of guidance. 'We welcome anyone asking to see more,' says gallerist Lyndsey Ingram. 'There are all sorts of things in the storeroom – works on paper and prints by other artists in the gallery stable.' Her eponymous Mayfair institution ([lyndseyingram.com](https://www.lyndseyingram.com)) is one of Rebecca's go-tos, along with Tristan Hoare ([tristanhoaregallery.co.uk](https://www.tristanhoaregallery.co.uk)), Cristea Roberts Gallery ([cristearoberts.com](https://www.cristearoberts.com)), Cob ([cobgallery.com](https://www.cobgallery.com)) and Jenna Burlingham ([jennaburlingham.com](https://www.jennaburlingham.com)). For smaller budgets, GrandyArt ([grandyart.com](https://www.grandyart.com)), Davina Barber ([davina.barber.com](https://www.davina.barber.com)) and Laura Lopes ([lauralopes.co.uk](https://www.lauralopes.co.uk)) operate online as well as by appointment and hold pop-up shows.

Instagram is also a valid shop front. It is worth knowing that some artists – at all levels – manage elements of their sales themselves. For example, Eileen Cooper RA sells her prints via her website ([eileencooper.co.uk](https://www.eileencooper.co.uk)) while paintings and works on paper go through Huxley-Parlour ([huxleyparlour.com](https://www.huxleyparlour.com)) and Rabley Gallery ([rableygallery.com](https://www.rableygallery.com)).

Rebecca's final piece of advice is that a good collection is built up over time. While Lyndsey says, 'Always buy with your eyes, not your ears', stressing that the primary purpose of art is not financial value, but to enrich our lives □



FROM LEFT *Não Ser Eu, Para Se Aceita*, 2022, Larissa de Souza, £9,000. [albertzbenda.com](https://www.albertzbenda.com) at [1-54.com/london](https://www.1-54.com/london) | *Waste of a Manicure*, 2023, Katy Stubbs, £13,800. [lyndseyingram.com](https://www.lyndseyingram.com)



CLOCKWISE FROM ABOVE LEFT *Earl*, 2022, Lakwena Maciver, £24,500. [vigogallery.com](https://www.vigogallery.com) at [1-54.com/london](https://www.1-54.com/london) | *Iris in a Green Bottle*, 2023, Ben Brotherton, £980. [grandyart.com](https://www.grandyart.com) | *Wanderlust*, 2022, Eileen Cooper, £1,200. [eileencooper.co.uk](https://www.eileencooper.co.uk)

What to see

EDITED BY FIONA MCKENZIE JOHNSTON

Double Dutch

Peter Paul Rubens and Frans Hals were contemporaries – the former considered the most influential artist of the Flemish Baroque, the latter a master of the Dutch Golden Age – and it is thought they met, in 1624, when Rubens visited Hals' home city of Haarlem. This autumn, they are once again in the same city thanks to two exhibitions. *Rubens & Women* at Dulwich Picture Gallery, SE21 (until January 28; dulwichpicturegallery.org.uk) focuses on the influence of his female patrons and family members. Bringing together paintings and drawings, it challenges the assumption that Rubens painted only a single type of woman while showcasing his talent for evoking movement and sensuality. *Frans Hals at*

The National Gallery, WC2 (September 30-January 21; nationalgallery.org.uk) is the largest exhibition devoted to his work for over 30 years. Portraits, which under Hals' brush became expressive art forms, and genre paintings are shown in chronological order, offering a full survey of his career. **Pictured** (from top) *The Virgin in Adoration of the Child*, c1616, Rubens. *Banquet of the Officers of the St George Civic Guard*, 1627, Hals



Three more to visit...



NICOLE EISENMAN: WHAT HAPPENED

Whitechapel Gallery, E1, is holding the first UK retrospective devoted to the New York-based artist, whose monumental paintings, drawings and sculptures provide often humorous commentary on contemporary socio-political issues. *October 11-January 14; whitechapelgallery.org* **Pictured** *The Triumph of Poverty*, 2009



SARAH LUCAS: HAPPY GAS

This show at Tate Britain, SW1, explores the spectrum of Sarah Lucas's boundary-breaking practice, celebrating the artist who has consistently confronted our understanding of sex, class and gender since rising to fame in the 1990s with the Young British Artists. *Until January 14; tate.org.uk* **Pictured** *Sandwich*, 2004-20



RB KITAJ: LONDON TO LOS ANGELES

The American-born artist RB Kitaj was a mainstay of the School of London – a term he coined. This exhibition at Piano Nobile, W11, covers all the important points of his career, from his student days in London at the Royal College of Art to his final years spent in Los Angeles. *October 26-January 26; piano-nobile.com* **Pictured** *Dominic (Ninth Street)*, 1978-79 □

PETER PAUL RUBENS, *THE VIRGIN IN ADORATION OF THE CHILD*, c. 1616, OIL ON PANEL, 65 X 50CM, MCG BANK, ANTWERP, SNJUDERSROCKOX-HOUSE. © FRANS HALS MUSEUM, HAARLEM; FROM THE COLLECTION OF BOBBI AND STEPHEN ROSENTHAL, NEW YORK CITY. IMAGE COURTESY LEO KOENIG INC., NEW YORK; COURTESY SARAH LUCAS AND SADIE COLES HQ, LONDON; © R.B. KITAJ ESTATE, COURTESY OF PIANO NOBILE, LONDON