

LONDON: REGENT'S PARK

FRIEZE ART FAIR

17 October – 20 October

It was only a matter of time before a truly cutting-edge art fair established itself in London, and many rightly wondered why it hasn't happened a lot sooner. The annual fair at Islington's Business Design Centre has long been recognised as a damp squib, mixing as it does the fogeyish and the contemporary under one roof, with an unfortunate penchant for the former. Now, the city which, by hook or by crook, manages to maintain its status as one of the major art capitals of the world, has an art fair, organised by the eponymous magazine, that reflects this. A total of 125 leading galleries have beaten many other contenders to take part in the first installment in a custom-built structure in London's Regent's Park.

As well as the *crème de la crème* of the commercial artworld there will be a programme of artists' projects and events curated by freelancer Polly Staple, as well as debates by critics and curators, and evening concerts with top DJs. Despite the general financial climate, the artworld in London has never been stronger and the recent spate of high profile galleries opening shop in the British capital is testimony to its importance. Visitors to the fair will also be able to enjoy a number of other exhibitions, including a Sigmar Polke blockbuster and a major Olafur Eliasson commission at Tate Modern, Bill Viola at the National Gallery and John Currin at the Serpentine Gallery.

Visit www.friezeartfair.com for further information

PARIS: GALERIE CHEZ VALENTIN

SIMON MORETTI

24 October – 17 November

Questioning authorship, authenticity and artistic hierarchies is at the core of Moretti's work. Also intrinsic to his practice is collaboration, not only as an artist but as a curator, an activity to which he gives equal importance. For his first solo show at Chez Valentin, Moretti will contain a typically eclectic range of work. A series of needlepoint works purloin iconic images from the expressionist canon, be they the classic Nismuth photograph of Pollock dripping paint on canvas, of Hermann Nitsch's blood-and-gore rituals or Katsuo Shiraga's Gutai mudbath performance. The photographs retain their identity in translation despite being several times removed from the apparent immediacy of the scenes they depict. 'It's a kind of disappearing act', says Moretti, 'you no longer know where the work is.' Another case in point is a customised conservation frame in which the shadows of holes drilled, or 'drawn', onto the perspex frame are more prominent than the actual holes themselves. In another piece, Picasso's *Portrait of Jacqueline with Flowers* will be translated by a craftsman into seven



differently-coloured vases, their sizes proportionate to the amount of each colour in the original work. There are also plans to work collaboratively with another artist, still under negotiation at the time of going to press. Watch out for Moretti's forthcoming curatorial initiatives at Platform, London, this November and a touring show titled *Expo 21*, kicking off at Nottingham's Angel Row Gallery in March 2004.

Call +33 1 4887 4255 for further information

KARLSRUHE: ZKM

BETWEEN ETHNO-NARRATION AND FORMAL INNOVATION: MEDIA WORKS FROM THE GOETZ COLLECTION

OCTOBER 2003 – FEBRUARY 2004

ZKM – an acronym for Zentrum für Kunst und Medientechnologie – is a relatively young institution which, under the leadership of Austrian filmmaker and media artist Peter Weibel, has established itself as a leader in lens-based and digital media blockbusters, both historical and contemporary. This year's programme is heavily preoccupied with showcasing works from important German private and corporate collections; while spring and summer were taken up with an exhibition of more than 250 works from the Daimler Chrysler Collection, the autumn and winter slot sees the turn of the Goetz Collection. Brought together by Munich-based Ingvild Goetz since the 1970s, she has persistently collected an eclectic range of established and emerging talent working in photography, painting, installation and video. Had it not been for the amazing calibre of collections such as this, the ZKM could have been accused of taking the easy option of courting collectors for a bit of vanity

curating with guaranteed sponsorship attached; but this is definitely a case of a unique opportunity to see some top class art, concentrating on media works.

Visit www.zkm.de for further information

BRISBANE: INSTITUTE OF MODERN ART

GULLIVER'S TRAVELS

16 October – 22 November

Exhibitions looking at artists who use the idea of the model or maquette are not exactly new, with a number of recent international shows looking at the allegorical potential of the world scaled down or restructured. 'The models are a proposition for some kind of alternative – a futurity, a conditional proposal', explains Stuart Koop, curator of this show, that will tour to several venues in Australia. The paradigm of Gulliver is suited to a show of 'work concerned with imagined worlds and the object as a proposition in time and place'. The exhibition includes the work of 13 artists from various parts of the Antipodean continent, a good selection which deserves to be seen a lot more beyond Australian shores: Katie Moore, Beata Batorowicz, Louise Paramour, Ricky Swallow, Callum Morton, Richard Giblett, Craige Andrae, James Angus, Charles Robb, Tim Silver, Matt Calvert, Louise Weaver and Timothy Horn.

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MUNICH: VILLA STUCK

ONE PLANET UNDER A GROOVE: HIP HOP AND CONTEMPORARY ART

6 November 2003 – 11 January 2004

Crossovers and influences between high and low culture are as old as art itself, and distinctions between such categories more often than not become redundant and pedantic. A look at the influences of hip hop on contemporary art is a valid exercise, however, as the links are definitely overt – street culture, cutting, scratching and sampling, the politics of sex, race and class. This show includes many of the obvious choices of work produced since the late 1980s, but there are also notable omissions such as Pierre Huyghe and Christian Marclay. As well as classic work by artists such as David Hammons, Keith Haring, Jean-Michel Basquiat, Adrian Piper and Nikki S. Lee, the exhibition takes on board a younger generation, such as Sanford Biggers, Luis Gispert and Hasashi Tenmyouya. Some of the artists employ hip hop's techniques, while others question stereotypical assumptions surrounding the music and its sociocultural context. Given that the birthplace of hip hop is generally perceived to be the Bronx, it is fitting that this show has been organised by the Bronx Museum of the Arts.

Call +49 (0)89 455 5510 for further information