

Satellite fairs

Volta: gets off to a bright start



Happy the art fair with plenty of collectors through the door, as was the case for Volta 4, which opened yesterday with a steady stream of enthusiastic visitors despite its out-of-the-way location. Among the early birds spotted inspecting the 65 exhibitors' stands were Miami-based collectors Don and Mera Rubell, Anita Zabłudowicz from London, the New Yorkers Michael and Susan Hort, and Uli Sigg from Switzerland.

Several artists with works on show had also made the trip to Basel's warehouse/dockside district where Volta is located. They included Boo Ritson, whose gaudy, paint-covered photographic self-portraits at the David Risley Gallery in London (F45) were selling fast: two out of the three on show were bought in the first hour. *Hooker Two*, 2008, and *The Sunbather*, 2008, went for \$30,000 each. "She's here and she's happy,"

said Poppy Sebina, the gallery director, sounding confident that more Ritsons kept in store would rapidly sell when put on view.

Adding to the upbeat vibe were several works with a sense of humour. Marcos Chaves's *The Laughing Container I*, 2008, comes with a sound track of canned laughter inside. It was on reserve by noon at the Brazilian Galeria Nara Roesler (G9) for \$50,000. *The Anger Release Machine*, 2008, by the Swiss-Danish duo Yarisal and Kublitz, is an unusual vending machine. Put euros in its slot and pieces of tableware fall with a satisfying crash. It will be refilled by the artists in person when stock runs out, a service included in its €13,000 price.

Galleries with reasons to be cheerful included Rokeby (F51) from London, which sold *Forecast*, 2008, to a Danish collector for £35,000. By Graham Hudson, the work consists of 84 flattened and

Boo Ritson, *The Sunbather*, 2008, sold for \$30,000 in the first hour

framed umbrellas, 36 of which were on show.

Volta 4 confirmed the fair's reputation for quality of content and slick organisation. If dealers were anxious about the market, they did not show it. "Quality things will always reach their price," said Virginia Damtsa of Riflemaker (F47) in London. She had just agreed to put *Gavin Turk As Andy Warhol*, a silkscreen print, on reserve for a museum at £50,000.

For some happiness is a warm gun. In two hours, 12 of Eduardo Sarabia's limited edition gangster-ceramics, featuring guns, drugs and pin-up models, had already sold for \$1,000 (€650) each. A delighted Susanne Schock of Voges+Partner Galerie (G11) said: "The Kalashnikovs were the first to go." **Helen Stoilas and Javier Pes**

Liste: starter fair grows up

Liste, the self-styled "young art fair", only selects galleries less than five years old, which mainly show younger artists—the idea being that the galleries will graduate to Art Basel. Dealers such as David Zwirner, Eigen+Art, and Emmanuel Perrotin have all moved on from Liste to the main fair.

But this year exceptions have been made. Liste has invited a few "old hands": galleries that find themselves without invitations to Art Basel. Returning Liste post-graduates include David Kordansky Gallery (2/2/2) of Los Angeles; Herald St (0/7/3) of London, and Jocelyn Wolff (2/3/1) of Paris.

The six-year-old Danish Galleri Christina Wilson (1/5/1) is in this transitional stage: after three years in Liste, it was invited to participate in Art Basel's Art Statements in 2005. But they were not invited into the main fair this year. "If you can't show one year in Basel it's a real disaster," said Christina Wilson.

This is the third year at Liste for Zurich-based Groeflin Maag (1/4/1). According to Davia Maag and Claudia Groeflin, Liste benefits from its "original status" even though new galleries also appreciate Volta and the other satellite fairs.

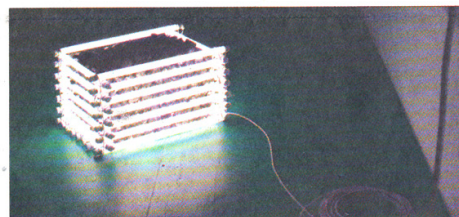
Rodeo (0/3/1) of Istanbul, which is just a year old, is a prime

example of the way the fair fosters young galleries. Its co-director, Sylvia Kouvali, did not seem to mind Liste lifting its age limit. "There is a balance that has to happen. The main fair didn't accept some important galleries this year. The general image of these two fairs is changing," she said.

Collectors were out in force. Miami-based collector Rosa de la Cruz, Anita Zabłudowicz from London and New Yorkers Jeannie Greenberg, Nate Kacew and Eileen Cohen were spotted soon after the fair opened yesterday. Dealers said that the majority of sales went to artists with a track record. Melissa Gordon's paintings at Ancient & Modern (3/7/1) of London, priced between €8,500 and €9,000, soon had a waiting list of buyers. There was swift buying of Meredyth Sparks's work at Dee (1/2/3) of New York, priced between \$9,000 and \$20,000. A jubilant Elizabeth Dee said Sparks sold out within an hour and a half.

Installations and constructions that mess with modernism provided the dominant aesthetic at Liste. A good example can be seen at the Mexican gallery, Myto (0/3/2), where Alejandro Almanza's *153.68 Net Hours*, 2007, priced at €4,000, is a box of coal built from Dan Flavin-esque fluorescent tubes.

Mark Clintberg and Louisa Buck



Alejandro Almanza's *153.68 Net Hours*, 2007

Photo: Mark Clintberg