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FAIR OPENING HOURS

Tuesday 16 January
Preview Evening 5–9pm

Wednesday 17 January
11am–9pm
(Private View 5–9pm)

Thursday 18 January
11am–9pm
(Thursday Late 5–9pm)

Friday 19 January
11am–7pm

Saturday 20 January
11am–7pm

Sunday 21 January
11am–5pm

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WELCOME GALLERIES MUSEUM PARTNER ENCOUNTERS PLATFORM PHOTO50 EXPERT'S CORNER TALKS & TOURS

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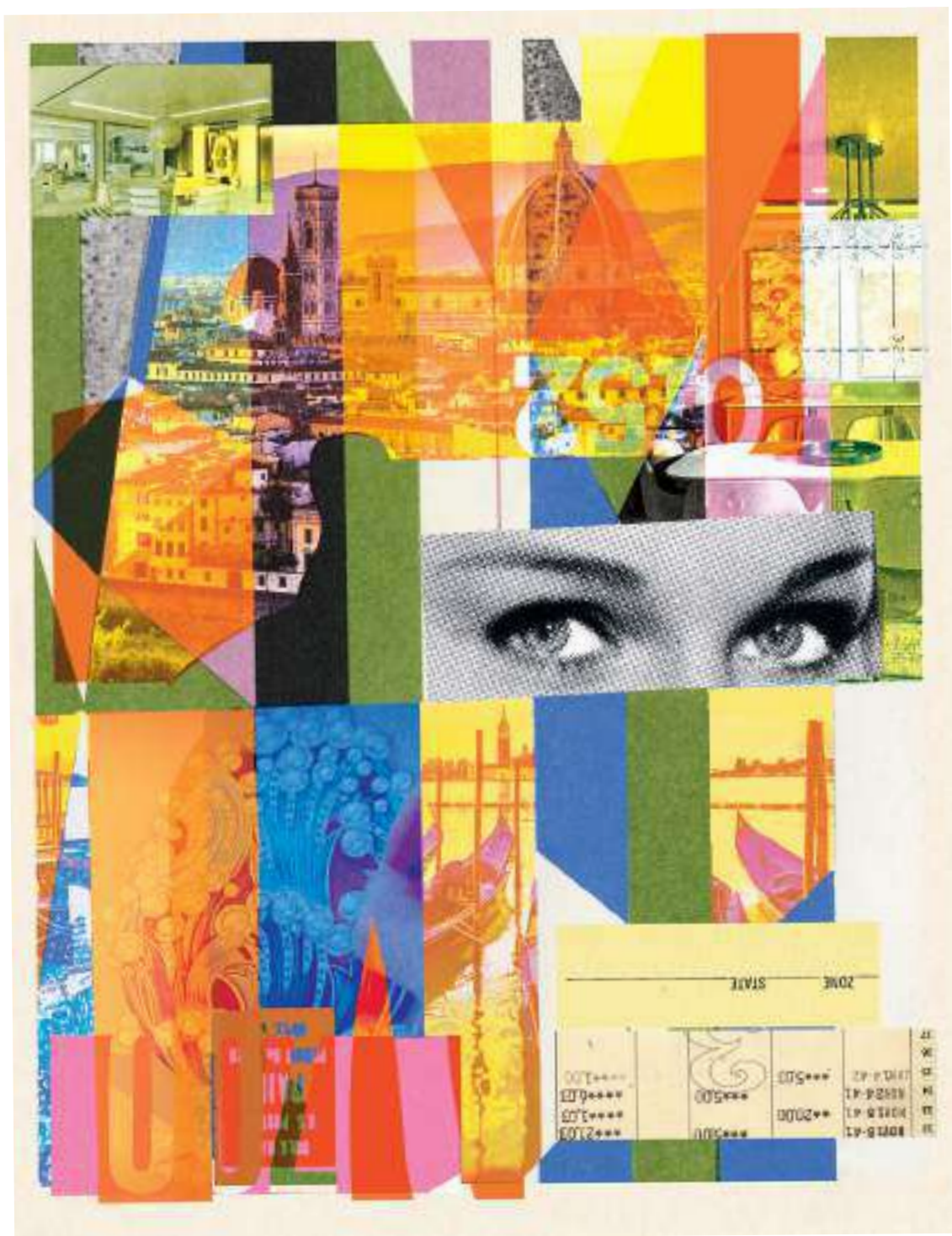


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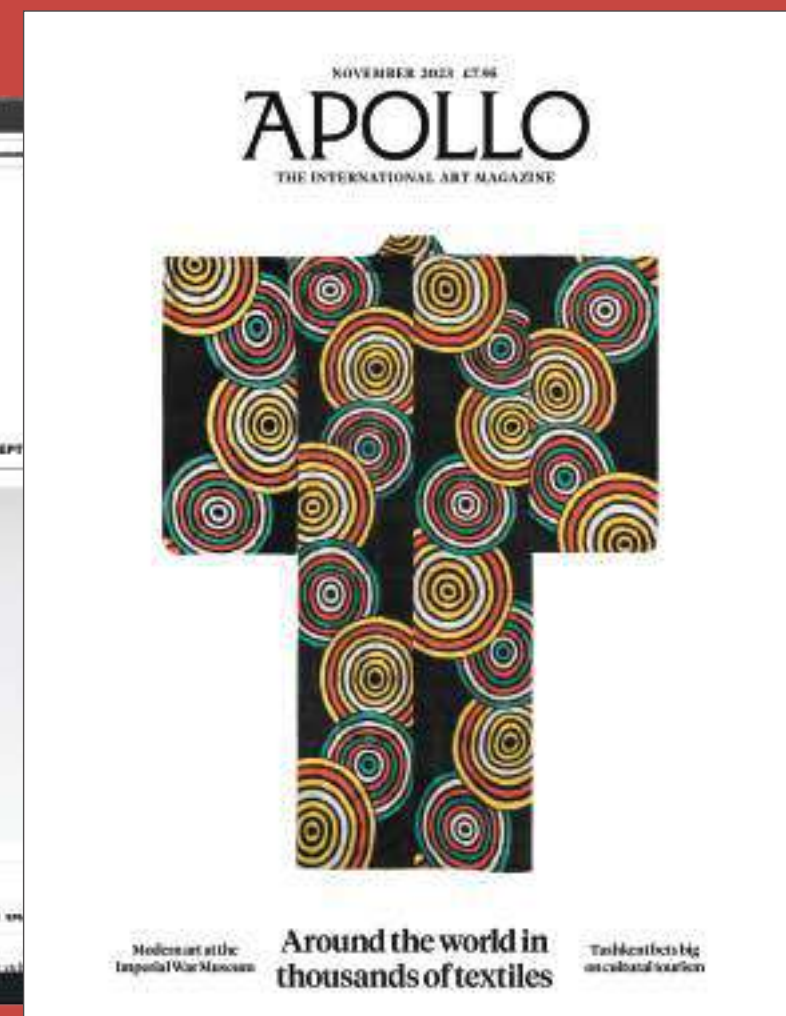
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WELCOME TO LONDON ART FAIR

I am delighted to welcome you to London Art Fair 2024. We believe that great art provides a lens to see the world through. That's why every year London Art Fair connects the best galleries from around the world with both seasoned and aspiring collectors, offering a meaningful opportunity to discover and champion the most outstanding Modern and Contemporary art of our time.

This year's Fair welcomes a fantastic line up of galleries, with exceptional Modern British art, and an ever increasing line up of Contemporary and international galleries including representation from Japan, Sweden, Lithuania, Turkey and South Korea.

First introduced in 2014, we are thrilled to celebrate the 10th year of the **Museum Partnership with Charleston**. Situated in the South Downs National Park, Charleston was the modernist home and studio of painters Vanessa Bell and Duncan Grant, and the regular meeting place of some of the 20th century's most radical artists, writers and thinkers, known collectively as the Bloomsbury Group. It is where they came together to imagine society differently and has always been a place where art and experimental thinking are at the centre of everyday life. At the Fair, Charleston will present select works by Bloomsbury group artists and will also launch their *50 for 50 campaign*, an ambitious search for 50 of the most significant Bloomsbury group artist paintings still held in private collections to celebrate their 50th anniversary in 2030.

Inspired by London Art Fair's partnership with Charleston, the 2024 **Platform** section of the Fair, guest curated by **Gemma Rolls-Bentley**, brings together art that shines a light on Queer love and life. The exhibition, entitled *A Million Candles, Illuminating Queer Love and Life*, takes its name from Woolf's eponymous novel Orlando in which she wrote: "A million candles burnt in him without his being at the trouble of lighting a single one". At a time when LGBTQIA+ life is increasingly under threat in the UK and globally, Rolls-Bentley calls on the words of queer ancestors as she brings together art that reflects the resilience, the beauty and the passion of queer love and life.

This year's **Photo50** exhibition is guest-curated by **Revolv Collective**. The thematic exhibition entitled *Grafting: The Land and the Artist* is centred in expanded photographic practice and presents a collection of works by early and mid-career artists who explore the subject of labour and its diverse representations within the context of the land.

Returning for its second year is the **Encounters** section curated by **Pryle Behrman**. Established to support emerging and international galleries, Encounters returns to showcase the freshest Contemporary art from across the globe, as well as more established galleries wishing to present new bodies of work by mid-career artists exploring new mediums or themes. This year Encounters expands upon the notion of the unexpected, presenting over 20 galleries that offer an exciting diversity in artistic approach, theme and geography, drawing on practices and narratives that remain underrepresented in mainstream art discourse.

The Fair is also a fantastic place to learn about art and our programme of talks, discussions and tours are made free for our visitors, giving interactive, educational and engaging insight to the art on show. Find out more on pages 48 to 52.

Finally, I would like to offer my sincere thanks to all our sponsors and partners for their generous support of this year's Fair and to the Fair Committee for their guidance and expertise.

I hope you will enjoy exploring London Art Fair 2024.

BY
Sarah Monk
Portfolio Director

EXHIBITING GALLERIES

Scan the below to browse the full gallery and artists lists online



&gallery
155A Gallery
303 Projects
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Amanda Aldous
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Art First
Art Movement
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Candida Stevens Gallery
Castlegate House Gallery
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Christopher Kingzett Fine Art
CIRCLE Contemporary
Columbia Road Gallery
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Contemporary Six
Crane Kalman Brighton
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David Messum Fine Art
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Eames Fine Art
Elizabeth Xi Bauer
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Freya Mitton
Gala Fine Art
Galeri/Miz
Galerie Olivier Waltman
Gallery B-R
Gallery Different
Gallery G-77
GBS Fine Art
Gerber Fine Art & Compass Gallery
Gilden's Art Gallery
Glasgow Print Studio
Guts Gallery
HARRY MOORE-GWYN
Hidden Gallery
Horton London
James Freeman Gallery
Janet Rady Fine Art
Jealous Gallery
Jenna Burlingham
Jill George Gallery
John Martin Gallery
John Swarbrooke Fine Art
Jonathan Clark & Co
Julian Page
K Contemporary
K+Y Gallery
Kittoe Contemporary
Koop Projects
Lemon Street Gallery
Liminal Gallery
Liss Llewellyn
London Paint Club
Long & Ryle
MK Projects
MMX Gallery
Mollbrinks Art Gallery
Mookji Gallery

Narborough
Open Doors Gallery
Osborne Samuel
Outside In
Panter & Hall
Perve Galeria
Piano Nobile
Portal Painters
Portland Gallery
Purdy Hicks Gallery
Quantum Contemporary Art
QUEERCIRCLE
Rabley Gallery
RAW Editions
Rebecca Hossack Art Gallery
Redfern Gallery
Ricardo Fernandes
Ronen Art Gallery
Ruup & Form
Saul Hay Gallery
Siger Gallery
Soho Revue Gallery
Stoney Road Press
Stow Art House
T.2 Gallery
TAG Fine Arts
Tanya Baxter Contemporary
Thamesmead Texas
THE FINCH PROJECT
Thomas Spencer Fine Art
Thompson's Gallery
TIN MAN ART
Vane
VirginiaVisualArts
Willoughby Gerrish/Gerrish Fine Art
WITHoutARTgalerie
Wizard Gallery

&

&gallery G2
3 Dundas Street
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+44 (0)1314 670 618
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0-9

155A Gallery G1
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+44 (0)7930 340 092
info@155agallery.com

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A

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Basingstoke
Hampshire RG25 2PB
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Art First 10
The Forge
15a St Mary's Walk
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Art Movement G14
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London SW17 0AW
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info@art-movement.com

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gallery@austindesmond.com

B

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info@beardsmoregallery.com

Beaux Arts Bath G20
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Bluerider ART G30
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jessiehshien@blueriderart.com

Browse & Darby 48
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art@browseanddarby.co.uk

BWG Gallery P6
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jack@brusheswithgreatness.co.uk

C

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Chichester PO19 1BA
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Castlegate House Gallery 49
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Catto Gallery G25
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CIRCLE Contemporary G9b
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Columbia Road Gallery G10
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info@columbiaroadgallery.com

Common Sense Gallery G29
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Teşvikiye Mah.
Hüsrev Gerde Cad.
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Türkiye
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info@galerimiz.com

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+33 143 5476 14
info@galeriewaltman.com

Gallery B-R 4
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Tetbury GL8 8AA
+44 (0)7500 802 506
info@gallerybr.co.uk

Gallery Different 14 Percy Street London W1T 1DR +44 (0)20 7637 3775 info@gallerydifferent.co.uk	G16
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Gallery G-77 73–3 Nakanochō (Ogawadori) Nakagyo-ku Kyoto Japan 604-0086 +81 90 9419 2326 g77gallery@gmail.com	E9 & G31
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GBS Fine Art 13 Sadler St Wells BA5 2RR +44 (0)7974 343 519 info@gbsfineart.com	38
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Gerber Fine Art & Compass Gallery 178 West Regent Street Glasgow G2 4RL Scotland +44 (0)141 221 3095 +44 (0)141 221 6370 mail@gerberfineart.co.uk mail@compassgallery.co.uk	41
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Gilden's Art Gallery 74 Heath St London NW3 1DN +44 (0)20 7435 3340 info@gildensarts.com	42
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Glasgow Print Studio 103 Trongate Glasgow G1 5HD +44 (0)141 559 6910 sales@glasgowprintstudio.co.uk	G7
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Guts Gallery Unit 2 Sidings House 10 Andre Street Hackney London, E8 2AA +44 (0)20 3673 1716 info@gutsgallery.co.uk	P7 & P8
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H

HARRY MOORE-GWYN 6 Mason's Yard St James's London SW1Y 6BU +44 (0)7765 966 256 harry@mooregwynfineart.co.uk	G27
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Hidden Gallery 5a Kensington Gardens Brighton BN1 4AL +44 (0)1273 681 609 hello@hiddengallery.co.uk	G5
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Horton London 34b Kensington Church Street London W8 4HA +44 (0)7718 740 785 info@hortonlondon.co.uk	G17a
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J

James Freeman Gallery 354 Upper St London N1 OPD +44 (0)20 7226 3300 info@jamesfreemangallery.com	50
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Janet Rady Fine Art 4 Cromwell Place London SW7 2JE +44 (0)7957 284 370 art@janetradyfineart.com	E14 & P4
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Jealous Gallery 53 Curtain Road London EC2A 3PT +44 (0)20 7739 4107 info@jealousgallery.com	18
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Jenna Burlingham 10-12 George Street Hampshire RG20 5NQ +44 (0)1635 298 855 info@jennaburlingham.com	40
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Jill George Gallery PO Box 65793 London NW2 9PD +44 (0)20 7439 7319 info@jillgeorgegallery.co.uk	13
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John Martin Gallery 38 Albermarle Street London W1S 4JG +44 (0)20 7499 1314 info@jmlondon.com	G24
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John Swarbrooke Fine Art 4 Cromwell Place London SW7 2JE +44 (0)7879 214 081 art@johnswarbrooke.com	G22
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Jonathan Clark & Co 17 Crescent Grove London SW4 7AF +44 (0)20 7351 3555 info@jcfa.co.uk	32
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Julian Page 85 Great Portland Street First Floor London W1W 7LT +44 (0)7939 501 552 julian@julianpage.co.uk	34
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K

K Contemporary Barons Court London W6 8RN + 44 (0)20 3488 0795 contact@kcontemporary.co.uk	M6
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K+Y Gallery 1 rue Mollien 24 rue Treilhard Paris 75008 +33 153 3000 10 yann@kplusy.com	G19
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Kittoe Contemporary 75 Astbury Road London SE15 2NP +44 (0)7968 142 289 katherine@kittoecontemporary.com	E20
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Koop Projects 93 St George's Road Kemptown Brighton BN2 1EE +44 (0)7483 163 396 helen@koopprojects.com	E15
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L

Lemon Street Gallery 13 Lemon Street Truro TR1 2LS +44 (0)1872 275 757 info@lemonstreetgallery.co.uk	G21
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Liminal Gallery 34 Fort Hill Margate CT9 1HD +44(0)7912 283 179 info@liminal-gallery.com	P2
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Liss Llewellyn Adam House 7-10 Adam Street London WC2N 6AA +44 (0)7973 613 374 paul@lissllewellyn.com	31
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London Paint Club 29 Essex Street London WC2R 3AT +44 (0)7713 844 878 info@londonpaintclub.com	E10
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Long & Ryle 4 John Islip Street London SW1P 4PX +44 (0)20 7834 1434 gallery@long-and-ryle.com	46
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M

MK Projects 20 Alfassi street Tel Aviv 66077 +972 54 662-62-44 mirav@miravkatri.com	E18
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MMX Gallery 448 New Cross Road London SE14 6TY +44 (0)7944 677 511 info@mmxgallery.com	M4
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Mollbrinks Art Gallery Kungsgatan 43 Uppsala Uppsala Box 1000, 751 40 +46 18 148080 info@mollbrinks.se	G12
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Mookji Gallery 548–5 Dogok-dong Gangnam-gu Seoul 6263 +82 (0)102 4366 797 mookjiart@gmail.com	E5
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N

Narborough Narborough Hall King's Lynn PE32 1TE +44 (0)7720 222 222 art@narborough.uk	25
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O

Open Doors Gallery Exchange Somerset House Trust London WC2R 1LA +44 (0)7769 922 824 tom@opendoors.gallery	M2
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Osborne Samuel 23 Dering Street London W1S 1AW +44 (0)20 7493 7939 bporter@osbornesamuel.com	35
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Outside In PO Box 5571 Brighton BN50 8UR +44 (0)1903 898 171 info@outsidein.org.uk	E17
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P

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Portland Gallery 3 Bennet Street London SW1A 1RP +44 (0)20 7493 1888 art@portlandgallery.com	27
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Purdy Hicks Gallery 25 Thurloe Street London SW7 2LQ +44 (0)20 7401 9229 contact@purdyhicks.com	23
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Q

Quantum Contemporary Art The Old Imperial Laundry 87 Warriner Gardens London SW11 4XW +44 (0)720 7498 6868 info@quantumart.co.uk	G41
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QUEERCIRCLE Building 4 3 Barton Yard Soames Walk Design District London SE10 0BN hello@queercircle.org	P3
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R

Rabley Gallery Rabley Drawing Centre Rabley Barn Mildenhall Marlborough SN8 2LW +44 (0)1672 511 999 info@rableygallery.com	11
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RAW Editions 170 Ferndale Road London SW4 7RY +44 (0)7841 116 959 info@raweditions.com	17
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Rebecca Hossack Art Gallery 2a Conway Street London W1T 6BA +44 (0)20 7436 4899 info@rebeccahossack.com	47
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Redfern Gallery 20 Cork St London W1S 3HL + 44 (0)20 7734 1732 info@redfern-gallery.com	28
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Ricardo Fernandes 132–140 rue des Rosiers Marché Dauphine (gallery 95) Saint–Ouen 93400 +33 6 8135 1287 contact@ricardofernandes.biz	E4
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Ronen Art Gallery Weissenbruchstraat 17 Amsterdam 1058 KL +31 20 61 55 610 ronenartgallery@gmail.com	G28
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Ruup & Form 7 Tilney Court London EC1V 9BQ +44 (0)7414 747 677 hello@ruupandform.com	5
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S

Saul Hay Gallery Railway Cottage 33a Collier St Castlefield Manchester M3 4LZ +44 (0)161 222 4800 info@saulhayfineart.co.uk	E11
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Siger Gallery 90 Haymerle Rd Peckham London SE15 6SB +44 (0)7710 413 353 jonbakersiger@icloud.com	E7
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Soho Revue Gallery 14 Greek Street London W1D 4DP +44 (0)7545 450 987 info@sohorevue.com	P5
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Stoney Road Press Stoney Road Dublin D03 K651 +353 (1) 887 8544 mail@stoneyroadpress.com	G6
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Stow Art House Church Street Stow on the Wold Gloucestershire GL54 1BQ +44 (0)1451 833 833 simon@stowarthouse.com	G11
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T

T.2 Gallery Titnago str. 7 Vilnius 02300 +370 65626783 galerijat.2@gmail.com	E6
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TAG Fine Arts Unit 129A Business Design Centre 52 Upper Street London N1 0QH +44 (0)20 7288 8446 info@tagfinearts.com	15
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Thamesmead Texas Studio D1 Lakeside Centre 2 Bazalgette Way London SE2 9AN +44 (0)7847 129 610 thamesmeadtexas@gmail.com	E13
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THE FINCH PROJECT 23 Midford Lane Limpley Stoke Bath BA2 7GR +44 (0)7484 751 157 info@thefinchproject.com	3
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Thomas Spencer Fine Art The Old Pump House Oborne Road Sherborne DT9 3RX +44 (0)20 7688 8446 info@thomasspencerfineart.co.uk	G17b
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Thompson's Gallery 3 Seymour Place London W1H 5AZ +44 (0)20 7935 3595 enquiries@thompsonsgallery.co.uk	G23
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TIN MAN ART 4 Cromwell Place London SW7 2JE +44 (0)1264 738 657 info@tinmanart.com	51 & P8
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V

Vane Orbis Community 65 High Street Gateshead NE8 2AP +44 (0)191 490 1294 info@vane.org.uk	E2
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VirginiaVisualArts Third Floor 104–108 Oxford Street London W1D 1LP +44 (0)7719 745 766 virginia@virginiadamtsa.com	E12
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W

Willoughby Gerrish /Gerrish Fine Art 35A Jermyn Street St James's London SW1Y +44 (0)20 3764 2470 info@willoughbygerrish.com +44 (0)20 7871 3089 gallery@gerrishfineart.com	7
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WITHoutARTgalerie 21 rue Brûlée Strasbourg 67000 +33 670 51 24 29 contact@withoutartgalerie.com	G8b
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Wizard Gallery 8 Shepherd Market Office 128 London W1J 7JY +44 (0)1143 877 000 info@wizardgallery.com	E8
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BRINGING ART TO LIGHT

Photography: Ben Deakin

FRIEZE LONDON

TM Lighting illuminated the world-renowned contemporary art fair, Frieze London. This project encompassed lighting all galleries and concourses, supplying the highest quality of light for a fraction of the energy use and associated carbon footprint.

State-of-the-art TM GalleryOneThirty spotlights and TM GalleryOneSixty floodlights illuminated the whole fair, creating a textured yet consistent lighting experience for all galleries participating in the event. The use of our spotlights at Frieze reduced the energy usage by more than 5000 kWh, cutting the energy use on lighting by approximately half.

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Art week, every day.

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Duncan Grant (1885 - 1978)
-  **Portrait of Vanessa Bell**
Duncan Grant (1885 - 1978)
-  **Julian Asleep**
Vanessa Bell (1879 - 1961)
-  **Bust of Virginia Woolf**
Stephen Tomlin (1901-1997)
-  **Lytton Strachey**
Duncan Grant (1885 - 1978)

Roger Fry, Portrait of E.M. Forster, 1911. Oil on canvas. Private collection.

Learn more about this work on the Charleston guide and find hundreds of other arts and cultural institutions on Bloomberg Connects. **Download now.**



MUSEUM PARTNER

Charleston, the unique and inspiring centre of Bloomsbury art and culture, has been invited to be this year's Museum Partner, bringing its own brand of British modernism to the London Art Fair. The museum is using this platform to launch an exciting and innovative acquisition project.

Find out more at
londonartfair.co.uk/museum-partner

View from the pond
at Charleston
Photo Reuben & Jay



CHARLESTON



Vanessa Bell
Virginia Woolf,
 1934, oil on Canvas
 Private collection
 Copyright the
 estate of Vanessa Bell,
 courtesy of DACS 2024



Vanessa Bell
The Cloak, 1912,
 oil on canvas
 Private collection
 Copyright the
 estate of Vanessa Bell,
 courtesy of DACS 2024

In 1916 the future of an old Sussex farmhouse called Charleston changed forever. It became home to two of the country's most exciting and radical artists, Vanessa Bell and Duncan Grant. They were part of the Bloomsbury group, friends that included artists, historians, writers and even an economist. They used their status to challenge convention and pursue a progressive way of living. Bell was the older sister of the writer Virginia Woolf and Grant the cousin of the biographer Lytton Strachey. Charleston soon became a meeting place for these Bloomsbury friends, filling the decorated rooms and informal gardens with conversation, debate and discussion. Charleston continues to place art and experimental thinking at the centre of everyday life, presenting a dynamic year-round programme of exhibitions, events and festivals.

The Charleston Trust was set up in 1980 to save and restore the house and its contents, a mammoth task that took six years. At its heart is the collection, the largest of work by Duncan Grant and Vanessa Bell in the world. Over the years important works have been acquired, through gifts, purchases, and legacies. These include The Famous Women Dinner Service, 50 plates hand painted by Bell and Grant at Charleston in the early 1930s, purchased with the support of Piano Nobile Gallery and grants from the National Heritage Memorial Fund and Art Fund; and the gift of 422 erotic drawings by Grant in 2020 thanks to Arts Council England's Cultural Gifts scheme, a major contribution to the understanding of queer British art.

In 2030 the Trust will be marking its 50th anniversary and Charleston is using its involvement at the 2024 London Art Fair to launch a new and exciting campaign. 50 for 50 will secure the future of fifty of the most significant works of art still in private collections for the nation. Whilst many iconic Bloomsbury works are already in the care of Charleston as well as in national and local museums across the globe, there are still many important works by Vanessa Bell, Duncan Grant and their circle in the care of private individuals. The 50 for 50 campaign aims to safeguard the future of these works through legacies and gifts to the collection at Charleston and share the passion and love that individual collectors have for these works with our visitors.

Several pieces have already been promised or gifted to Charleston already. Some of the highlights on display at the Charleston stand include an early post-impressionist work by Vanessa Bell. *The Cloak*, painted c.1912 was selected by Roger Fry for an exhibition of new British art for the Galerie Barbazanges, Paris in May 1912 and demonstrates Bell's growing international reputation.

Also by Bell is a portrait of her sister. Virginia Woolf hated having to pose, so Charleston is very fortunate to have been bequeathed this rare work. It was exhibited in the artist's solo exhibition at the Lefevre Gallery in March 1934 and has since been in a private collection. Woolf is seen posing in her Tavistock Square apartment surrounded by the decorations and carpet commissioned from Bell and Grant soon after she and her husband Leonard had moved there in 1924.



Duncan Grant
Farm Buildings at Charleston,
 c. 1950, oil on canvas
 Collection of The
 Charleston Trust
 Copyright the estate of
 Duncan Grant, courtesy
 of DACS 2024

Simon Bussy
Mansion House,
 c. 1901, oil on canvas
 Private collection
 Copyright the estate
 of Simon Bussy





TOP
Roger Fry
Portrait of E.M. Forster,
1911, oil on canvas
Private collection

BOTTOM
Duncan Grant
Angus Davidson,
1922, oil on canvas
Private collection
Copyright the estate of
Duncan Grant, courtesy
of DACS 2024

Charleston continues to place art and experimental thinking at the centre of everyday life, presenting a dynamic year-round programme of exhibitions, events and festivals.

Another portrait, this time by Duncan Grant, is of Angus Davidson. They met in 1922 and they soon became lovers and lifelong friends. Grant made many drawings of Davidson, and this painting is one of the earliest works of him that he exhibited. A scene of quiet domesticity, Davidson is sitting at a table in an interior, and like many of the Bloomsbury artists' subjects, is seen working, possibly reading or writing. Grant included it in his major solo exhibition at the Independent Gallery, London in June 1923.

Throughout his life at Charleston Grant made a series of paintings of the nearby farm buildings, capturing the stone-built stables and barns in different seasons and times of day. He included one in his first solo exhibition in 1920. Charleston is fortunate to have been gifted a study from thirty years later, made in 1950.

A more momentous view can be seen in an early painting by the French artist Simon Bussy, a large-scale study of Mansion House, made when the artist was in London between 1901-03. He was an important influence on Grant's work, who referred to him as my master. He became a lifelong friend, and married Grant's cousin, Dorothy Strachey. Grant and Bell would often visit them at La Souca, their home in the South of France. A number of his pastel works are already in Charleston's collection and displayed in Grant's studio.

The painting used to hang in the Library at Charleston until Grant's death in 1978 when it went into a private collection. It has undergone extensive conservation to reveal a bustling scene of turn of the century London life, the streets crowded with office workers going about their daily business against the background of the elegant and imposing Mansion House. Visitors will be able to see it in its historical setting when it returns to Charleston in the spring of 2024.

Charleston and London Art Fair would like to thank the sponsors without whom this exhibition would not have been possible: IBI Logistics, Gallager and TM Lighting.



Federico Luger
Free Wifi Zone,
2022, 81x103cm
Courtesy of Wizard Gallery

FREE WIFI ZONE



CURATED BY
Pryle Behrman

Find out more at
londonartfair.co.uk/encounters

ENCOUNTERS

Pryle Behrman, curator and member of the Encounters Selection Committee, introduces some of the key themes of this year's edition of Encounters.

ENCOUNTERS

What is missing? Following last year's launch of Encounters at London Art Fair, this year's incarnation seeks to expand the scope of what an 'encounter' with Contemporary art might entail. If this section's name could suggest a meeting with the unexpected, which geographic locations, social communities and artistic styles remain marginalised in the art world and are, as a result, encountered much less often than they should.



TOP
Vanessa Paz
Others points of view,
2023, oil on canvas,
49x52cm
Courtesy of
Perve Galeria

BOTTOM
Peter Mammes
*Expulsion From the
Garden of Eden*
Courtesy the artist
and Koop Projects

Outside In (stand E17) is presenting highly individual work by self-taught artists – a significant group that usually remains on the periphery of art historical debates – who have frequently faced additional barriers relating to health, disability, isolation and other social circumstances. Exclusion also arises from those who do not fit societal norms, and the artwork of Juliana Sícoli (at **Ricardo Fernandes Gallery**, (stand E4) draws on the archives of female patients sent to Juqueri Psychiatric Hospital in São Paulo (one of the oldest and largest in Brazil, which was only recently closed in 2021), for no other reason than they were single mothers, or did not accept marriage, or exercised their sexual freedom. **Koop Projects** (stand E15) is similarly challenging gender-based ascriptions, showing artists who undermine the division between soft, historically 'feminine' textiles and harder materials that have been considered more 'masculine'.

In addition, Koop Projects' exhibition is predicated on building a conversation between artists that are based nearby in Brighton and Sussex and international artists from Africa, and this exchange between a gallery's location and the wider world is similarly evident at Lowestoft's **303 Projects** (stand E16), which is presenting a diverse group of critically acclaimed practitioners drawing on its links with local, national and international artists and arts organisations. **Perve Galeria's** exhibition (on stand E21) is likewise championing the unique dialogues that can be generated from a global outlook, bringing together artists from Europe, North America, South America and Africa who share an interest in the physical, mnemonic and psychological effects of landscapes and architectures.

A re-examination of architectural themes also lies at the heart of 'BRUTAL', an exhibition by **Saul Hay Gallery** (stand E11) that asks what can be learnt from the utopian visionaries who created the oft-maligned Brutalist and Modernist schools of architecture. The artworks of 'BRUTAL' frequently incorporate the same materials as the buildings they depict, as does Bukang Lee's mixed media work at **Mookji Art** (stand E5), which preserves disappearing cityscapes by recycling the debris of urban demolitions. 'Transfiguration' by **Siger Gallery** (stand E7) showcases artists who transform an even wider array of unusual objects, both as a method for creating evocative artwork and also to symbolise the potential for individuals to reinvent established practices within themselves as well as the outside world.

Jen Orpin
Curved Brutally, 2023, oil
on cradled panel, 21x15cm
Courtesy of Saul Hay Gallery

This desire to challenge what might appear to be well-known materials and approaches continues in other presentations within Encounters: the exhibition curated by **DOMOBAAL in association with Benjamin Parsons x Hannah Payne** (stand E19) includes work by Alik Braine, who often cuts, folds, draws on and punches holes into her photographs to emphasise that photography is both a physical object and a constructed image rather than a neutral facsimile of the world; Jonathan Yeo's innovative portraits at **VirginiaVisualArts** (stand E12) combine traditional painting with digital techniques and virtual reality, capturing the essence of his subjects while reflecting the impact of technology on contemporary society.

When trying to reimagine what a medium can achieve, many artists seek to embrace the unexpected in their working methods. At **London Paint Club** (stand E10), Rômulo Avi's paintings weave together both conscious and unconscious thinking in a process he describes as 'controlled jeopardy', creating liminal spaces that hover between abstraction and representation. At **Kittoe Contemporary** (stand E20), Henry Ward explores the threshold between the recognisable and unrecognisable through a multistage process in which the rapid and instinctive paintings produced in his shed are then reworked and reimagined as larger canvases created in his studio.



Henry Ward
20 July 2022, 2022,
acrylic on paper,
42x30cm
Courtesy of Kittoe
Contemporary.



TOP
Yuiko Ráyka
Selfverse, 2023
Courtesy of Gallery G-77

BOTTOM
Rakibul Chowdhury
Ophelia, 2017, acrylic,
watercolour on paper,
60x40cm
Courtesy of Outside In

This dialogue between abstract and figurative, the seen and the unseen, continues at **Janet Rady Fine Art** (stand E14), where Paul Ettetdgui's paintings are a rich amalgam of daily scenes that create an unusual abstraction from heavily detailed scenery, which appears to be simultaneously in and out of focus, overlaid with lines that echo the mapping systems that guide how an urban environment is built. Themes of concealment and things not being what they appear recur at **Vane** (stand E2), with each artist providing differing perspectives on how humans make physical or psychological imprints on the spaces, objects and beings that surround them.

While what we see and experience – and create in response – is inherently individual, many of the artists in Encounters explore how the wholly personal might echo wider concerns. A two-person exhibition at **T.2 Galerija** (stand E6) explores how artists might search for inspiration close to themselves, perhaps in the physiognomy of their own body, to create new, utopian worlds. Alternate ways of living are also envisioned at **Galeri/Miz** (stand E3), where Belmin Pilevneli reimagines themes of nature and the climate crisis from the perspective of Cybele, the mother goddess in ancient Greek mythology who was associated with fertility and the earth. Yifat Bezalel, who is exhibiting at **MK Projects** (stand E18), has created a series of artworks inspired by Michelangelo's *Pietà*, which the artist characterises as a communion bringing together different faiths, philosophies, and traditions around the essentiality of love, in particular the profound love between mother and child.

How the specific can inform the universal is also evocatively seen in the paintings by indigenous female artists from Western Australia at **Thamesmead Texas** (stand E13), in which each mark is a detailed representation of a journey or a site to catch food, each colour is a memory or a feeling. These works show a deep understanding of nature that needs to be followed more widely if humanity is to survive on a rapidly changing planet, and an exploration of how conversations can expand beyond a geographic location also features in the artwork of Federico Luger at **Wizard Gallery** (stand E8), who examines the role of online spaces as hubs for social interaction. The ability of art to reflect and create spaces for dialogue is the inspiration for Yuiko Ráyka's installation at **Gallery G-77** (stand E9), which contains a mysterious spectacle of lights and moving, glittering objects, some of which the viewer can rearrange, in a shared playground for both self-exploration and collective engagement.

This communal aspect of art is at the centre of this year's Encounters. Whilst an exhibition might be characterised as an encounter between the viewer and artwork, the presentations in Encounters emphasise that this does not happen in isolation. Instead, they explore how an engagement with different voices and approaches might be a step towards creating new and lasting conversations.

PLATFORM

Inspired by London Art Fair's partnership with Charleston, the modernist home of painters Vanessa Bell and Duncan Grant, the 2024 Platform section of the Fair brings together art that shines a light on Queer love and life selected by guest curator Gemma Rolls-Bentley.

CURATED BY
Gemma
Rolls-Bentley

Find out more at
[londonartfair.co.uk](https://londonartfair.co.uk/platform)
/platform

Zach Toppin
Stuck, 2021, 25x30.5cm,
oil on linen
Courtesy of TIN MAN ART



A MILLION CANDLES: ILLUMINATING QUEER LOVE AND LIFE

Inspired by London Art Fair's partnership with Charleston, the modernist home of painters Vanessa Bell and Duncan Grant, the 2024 Platform section of the Fair brings together art that shines a light on queer love and life selected by guest curator Gemma Rolls-Bentley. In the early 20th century, the historic house and artist studio became a queertopia for members of the Bloomsbury Group, including Vanessa's sister Virginia Woolf. In Virginia's 1928 novel *Orlando*, an imaginative biography of her lover and muse Vita Sackville-West in which the protagonist changes sex from male to female, she wrote:

"A million candles burnt in him without his being at the trouble of lighting a single one."

At a time when LGBTQIA+ life is increasingly under threat in the UK and globally, Rolls-Bentley calls on the words of queer ancestors as she brings together art that reflects the resilience, beauty and passion of queer love and life.

Whoever we are, hearing stories from the past that we can relate to and seeing ourselves reflected in art and culture is vital. It's how we begin to understand and form our own identities, to develop a sense of belonging and validation. In much of the world, historical traces of LGBTQIA+ life have been suppressed or even erased. The stories that do survive are often only representative of a particular perspective brought to light through the privileges of gender, race or class. We can't help but wonder about all the queer lives that didn't get archived, or were never even lived to their full potential. As we take inspiration from the ancestors whose stories we do have access to, it becomes all the more important for contemporary queer life to be illuminated in art and culture.



LEFT
Kudzanai-Violet Hwami
Kudzi, 2022, 57.1x70cm
Courtesy of
QUEERCIRCLE



RIGHT
Nooka Shepherd
The Lovers, 2023, hard
ground etching on
somerset satin soft white,
plate, 22x14cm, paper
35x25.8cm, edition of 10
Courtesy of Soho Revue

A selection of etchings from David Hockney's *Illustrations for Fourteen Poems for Constantine Cavafy* are on display, which he made in 1966-67, completing the series the year male homosexuality was decriminalised in England. The bold illustrations respond to Greek poet Cavafy's writing about gay male desire, which had a formative impact on Hockney when he discovered a book in Bradford library as an art student. The domestic scenes capture tender moments of intimacy between two young men, who Hockney modelled on his friends, the artists Mo McDermott and Dale Chisman. Perhaps most moving to see are the mundane moments where the couple dress together or relax in their suits, scenes from everyday queer life that are very rarely recorded during a time when gay relationships were illegal. In the artist's own words: "Of course they are about gay love, and I was quite boldly using that subject then...I was defending my way of living."

Where queer life is represented in art history, it tends to be cis white male artists that dominate the narrative. The galleries included in *A Million Candles* are doing important work to shift that narrative and shine a light on perspectives that haven't typically been at the fore. **Guts Gallery's** booth features the boundary-pushing paintings of female and non-binary rising stars Shadi Al-Atallah, Olivia Sterling and Sophie Vallance Cantor. **Liminal Gallery** presents the highly visceral sculpture of Olivia Strange and **Soho Revue** is showing a new series of tarot etchings by Nooka Shepherd, both of whom centralise the female body, channelling the power of witchcraft and mysticism. Platform charity partner **QUEERCIRCLE** champions LGBTQIA+ artists and provides vital opportunities for discourse, collective care and creative development, fundraising editions by London-based international artists Kudzanai-Violet Hwami and Rafał Zajko are available to purchase at the Fair.



BOTTOM
James Dearlove
*Figures in a Room with
Tulips*, 2023, oil on linen,
85x85cm
Courtesy of BWG Gallery

Where queer life is represented in art history, it tends to be cis white male artists that dominate the narrative. The galleries included in *A Million Candles* are doing important work to shift that narrative and shine a light on perspectives that haven't typically been at the fore.

Zach Toppin describes their work as an exploration into 'identity fantasy'. In a selection of new paintings exhibited by **TIN MAN ART** queer histories are reimagined, borrowing from the language of ancestors to reconstruct new pathways of understanding for the present. The tension between trans unease and euphoria is explored through the symbolic armour of dress; desire and longing are actualised through the fetishisation of items, possessions, signifiers and relics.

Janet Rady presents photomontage works by Ghada Khunji that recreate poses from Frida Kahlo's iconic self portraits. Inspired by Frida's gender bending and unashamed explorations of female suffering, Ghada creates heavily loaded images that navigate her own multifaceted identity and experiences. The work is rich with her own motifs that draw on catholic iconography, symbols from Middle Eastern culture and objects from her family history. Through Ghada's powerful surrealism we gain a deeply personal insight into her relationship with her body, the restrictions imposed on it by gender, heritage and class, and the tension she feels between East and West having lived in New York and returned to her native Bahrain.

Fresh from being included in Bloomberg New Contemporaries 2023 and a wave of painting prizes, James Dearlove presents new work with **BWG Gallery**. His distinctive paintings examine relationships between queer bodies and the natural and metaphysical worlds. As light falls on flesh and bodies coalesce with their surroundings, the experiences of his figures move from disquietude and isolation, to nurture and liberation found in his ethereal environments.

The artists included in *A Million Candles* come together to take us on a journey through the rich complexities and joys of queer love and life. As you enter their worlds, take a moment to give thanks and light a candle for the ancestors that lived their lives boldly, defied the odds and paved the way for the freedoms that we experience today.

CURATED BY
Revolv Collective

Find out more at
[londonartfair.co.uk](http://londonartfair.co.uk/photo50)
/photo50

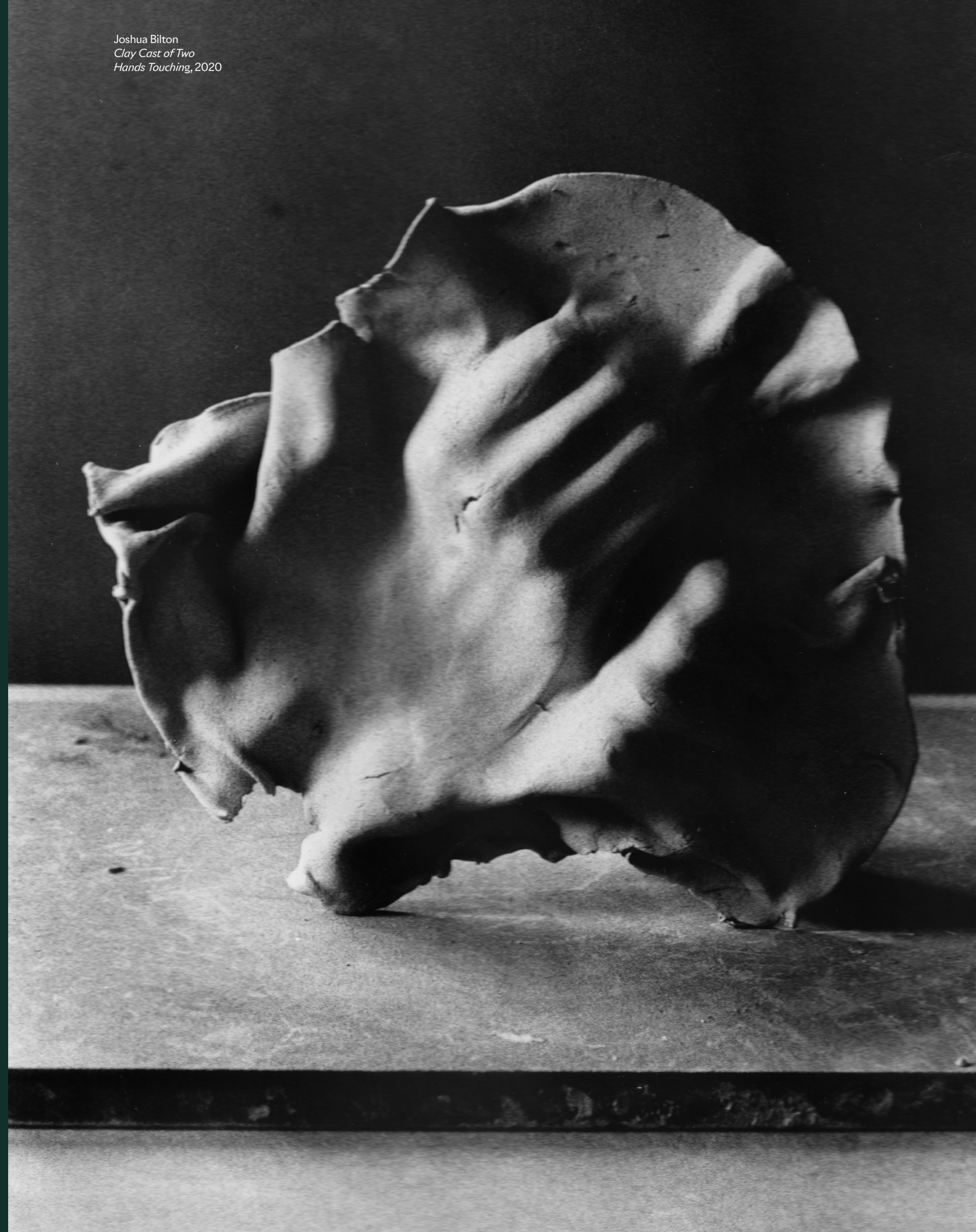
GRAFT- ING:

PHOTO50

Grafting: The Land and the Artist is curated by Revolv Collective members, Alexander Mourant, Lina Ivanova, Laura Bivolaru, Victoria Doyle and Lucas Gabellini-Fava.

THE LAND AND THE ARTIST

Joshua Bilton
*Clay Cast of Two
Hands Touching, 2020*



Revolv Collective is honoured to present *Grafting: The Land and the Artist* as the Photo50 exhibition at the London Art Fair 2024. Inspired by the horticultural technique of grafting, whereby two plants are joined together in order to enhance their resilience and yield, the showcased contemporary photography will look at land as a site of work, resistance, action, co-dependence, regeneration and communion.

A pivotal aspect of the exhibition lies in its emphasis on an expanded approach to photography. Revolv Collective encourages viewers to move beyond the traditional idea of photography as a linear display of prints on the wall and instead invites them to consider new ways of engaging with the images. In the artist's search for an adequate language, the expanded photograph often overlaps with other mediums, such as sculpture, installation, moving image, or painting. The participating artists prioritise artistic expression over medium-specific idiosyncrasies, fostering a practice based on interdisciplinarity and experimentation.

Grafting: The Land and the Artist delves into the diverse representations of labour within the context of the land, challenging preconceived notions about photography as a less laborious medium. From Eugénie Shinkle's *Ideal City (Somebody Else's Landscape)* a large-scale hand-sewn tapestry of contact prints, to the sustainable practices of Hannah Fletcher, Alice Cazenave, and Edd Carr, who employ non-toxic methods of image-making, the show redefines photography as a medium that demands skill, technique, and, above all, labour.

The relationship between nature and the artist is revisited through the lens of the past and the future. Marie Smith, an artist of Jamaican heritage, has researched the biography of Anna Atkins, the 19th century pioneer botanist and photographer known for her cyanotype studies of plants, whose family owned slaves in Jamaica. Smith's project, *Extraction: In Conversation with Anna Atkins*, stems from her experience of looking at Atkins' publications and unpacking the complexities of their relationship across time. In addition, the South-African collective MADEYOULOOK bring to light the Ngilima Archive, a collection of 1950s and '60s photographs taken in the area around Benoni Old Location, near Johannesburg, before it was destroyed under apartheid laws. The black gardening practices represented here fostered a sense of belonging and a commitment to the aesthetic pleasure embodied by the garden, even in the face of potential forced removal. Conversely, Joshua Bilton's practice involves developing educational activities for children, who grow to engage creatively with the concepts of ritual, ecology, and animism. His work, *Seed Pod*, brings together the poems, drawings, and photographs of twenty-three Year 4 children who employ storytelling and guided water rituals as means of discovering themselves through nature.

The exhibition aims to offer insight into the ways artistic practices are entangled with the land to encourage contemplation on how society has engaged with,



TOP
Edd Carr
Still from Yorkshire Dirt, 3'16", 2022

BOTTOM
Eugénie Shinkle
Ideal City (Somebody Else's Landscape), 1998

transformed and inhabited the natural world throughout history. Aptly calling them 'earthworks', Jackson Whitefield reflects on the industrial landscape of Cornwall by dragging canvas over charcoal fields of burnt gorse or making rubbings in the ground of old quarries and mines. Rowan Lear's *A Sudden Branching* brings the grafting technique into the exhibition space. Considering queer inheritance, straightening devices and mingled bodies, their installation is devised to bend the viewer's body 'like a leaf twisting toward the light'. In light of these works, it becomes obvious that artists don't simply make images of the land, they collaborate with the land to develop forms of representation that displace the anthropocentric view of the landscape.

In the process of researching and making work, artists connect to the environment by walking the land. For *A Walk*, a psycho-geographical survey that maps the space that the artist traverses, Rahima Gambo gathers various objects during walks, which both inform and appear in her collages. The artist's body becomes a porous tool that absorbs the outside world and reassembles it. Through this process, she recognises the land as both process and medium. Bringing a personal approach to a scientific view of the landscape, Tamsin Green walks on the trails of the 18th century Ordnance Survey, which mapped the South Coast of England and categorised the rock features into five types of ornaments. Showing a collection of photographs taken over a twenty-year period, the artist playfully interrogates our ways of knowing the land.

Finally, the exhibition considers the consequences of our view of the land as an infinite resource. In the work of Victoria Ahrens, the vivid colours of the Iberian Pyrite Belt come to symbolise our post-industrial estrangement from nature. Her fragile, precarious installations embody a sense of environmental ruin and ask us to ponder on the lessons of a bare, contaminated earth. Similarly, Kiluanji Kia Henda's *Restless Landscapes* point towards the trauma rooted in the land. His photomontages of civil war-torn Angolan landscapes visualise the aftermath of a violent colonial history that has impacted both people and nature.

Transcending the traditional boundaries of photography, *Grafting: The Land and the Artist* reflects on what a sustainable and meaningful artistic practice can look like in the age of climate emergency. We hope the exhibition offers viewers a profound connection to the land and the opportunity to experience its slower temporality and interconnected forms of knowledge.

Revolv Collective was established in 2017 in Portsmouth, UK, by Lina Ivanova and Krasimira Butseva, with the goal of creating opportunities for early-career artists. Since then, their numerous projects have fostered creativity and artistic innovation through a collaborative, interdisciplinary and non-hierarchical approach focused on access to educational and professional resources. The collective's practice incorporates teaching, curating, and publishing, as well as portfolio reviews, mentorship and peer-to-peer learning. The collective's active members are Laura Bivolaru, Victoria Doyle, Lucas Gabellini-Fava, Lina Ivanova and Alexander Mourant.



Hannah Fletcher
Reclamation, 2022



Jackson Whitefield
Imprint I, 2023



Rowan Lear
A Sudden
Branching, 2021

EXPERT'S CORNER

EXPERT'S CORNER

Welcome to Experts Corner, an insightful editorial series where distinguished voices from the art world converge to share their expertise on a myriad of captivating topics. Delve into the minds of our experts as they discuss the ever-evolving landscapes of emerging art, art investment, interior design, and more. Gain valuable insights as they unravel the intricacies of the art world, offering a unique blend of knowledge, analysis, and foresight.

Sigrid Kirk
Sigrid Kirk Advisory &
Co-Founder of AWITA
sigridkirkadvisory.com

Photo Jennifer Moyes



Three art world leaders weigh in on beginning your art collection, buying for love versus buying for investment, and how to find emerging talent in the art world. Featuring Sigrid Kirk, Co-Founder of AWITA and founder of Sigrid Kirk Advisory, Beth Greenacre, a curator, art advisor and consultant with over 20 years of experience, and Tabish Kahn, Art Critic & Visual Arts Editor.

Starting an art collection can feel intimidating. What's your best tip to demystify the process and what should people first consider before they start collecting?

[SIGRID] Approach buying art as a way of living with things that you love and enriching your life. The art and objects we buy contain narratives and stories we identify with and, as you build up a number of these, their value grows in relation to each one, like good conversations between people from different places and times. Spend some time thinking about the themes, ideas or medium you relate to and use that as a guide. It helps you focus, which is vital especially at an art fair where the amount of choice can be overwhelming.

[BETH] It is an exciting moment when you embark on adding art in your life. Spend as much time as you can looking and understanding what resonates personally: visit museums and galleries, read magazines, and go to art fairs, they are a useful way to see a great breath of art under one roof. Never be afraid to ask questions whether that be of galleries, artists, curators, collectors; the art world is filled with passionate and knowledgeable people who want to share their expertise. And of course, you can also seek the advice of an advisor which can be a hugely rewarding relationship.

Should you opt for pieces you love or instead for pieces that will function as an investment?

[TABISH] Always follow your heart and buy things you love, that way you'll always live with pieces you connect with. If they happen to go up in value, then you will also have a bonus of having made a great investment.

[BG] Buying work you love is an investment in that it will enrich your life. Building a collection, however big or small, is a rewarding experience and collections should have personal, cultural and critical meaning and, as time passes, hopefully they will also have market significance.

[SK] Art is a fairly illiquid asset but, contrary to popular opinion, it's not entirely risky, at least no more so than speculating on other asset classes. Work by younger and emerging artists has less documentation and provenance attached to it, and therefore carries both greater risk and greater opportunity. But also doing homework about older artists who are being reassessed can be valuable and very satisfying.

How can you discover emerging artists and what should people look for when purchasing art from emerging names?

[SK] Initiatives like London Galleries Weekend and the Drawing Biennial are a really useful and enjoyable way of covering a lot of ground. Instagram can be a useful tool, especially if you follow interesting art world pundits and journalists. I'd recommend following the likes of Louisa Buck, Marcelle Josphe, Hector Campbell, BrynBella Bonner and Plaster Magazine to discover up and coming talent. Podcasts like Talk Art by Robert Diament and Russell Tovey and Alayo Akingube's A Black History of Art are also useful and entertaining resources.

[BG] There are so many opportunities to discover emerging artists: online and at graduation shows, in the emerging sections of art fairs, at institutions - such as Chisenhale and Studio Voltaire - and the many commercial galleries that support emerging artists. Always look for authenticity when you approach buying from new talent.

[TK] Always buy a work that you love that's within budget, but if you're not sure, then find the artist on Instagram and add yourself to their mailing list. Keeping on top of the works they are creating will ensure that when they make a work you really love, you're primed to be first in to buy it. If you let an artist or gallery know you're interested in buying they'll often run it past you first before offering it more widely.

What do you predict the top 3 trends in emerging art will be in 2024?

[TK] A lot of recent graduates I've seen have been creating works with a touch of fantasy, Surrealism or Magic Realism to them. It's a genre I love so it's great to see more of these types of works from emerging artists. Over the last few years the theme of personal identity - whether that be related to race, gender, class or faith has become more prevalent and this welcome trend should continue to grow as we embrace greater diversity in art.

[BG] I hope that the art world will continue to support artists whose narratives have been overlooked and embrace the presence of historically marginalised identities.

Beth Greenacre
Curator, art advisor
and consultant
Photo Robin
Christian



Tabish Khan
Art critic &
visual arts editor
Image courtesy
of Tabish Khan





Image courtesy of Elycion. Photograph OWO, Patrick Williamson, Living Room.



Charu Gandhi
Founder and director of interior design and architecture studio, Elycion
elycion.com

Photo Jake Curtis



Image courtesy of Elycion. Photograph OWO, Patrick Williamson, Alfred Newall Bespoke Dining Table, Dining room.

Charu Gandhi is the Founder and Director of interior design and architecture studio, Elycion. Below, Charu lends her considerable expertise on how to approach selecting art for your home, taking into consideration scale, lighting, ambiance, and the power of art to transform a space.

How should people approach choosing art for their home? What questions should they ask themselves?

When buying art for your home, whilst it may feel tempting to get swept up in the latest trends, I would urge anyone embarking on this journey to pay attention first and foremost to your own instincts and focus on selecting pieces that truly move you. Collecting works that genuinely reflect your personal taste and style is the best way to avoid buyer's remorse. Another question to consider is how the art connects with the space as a whole. I've often found that a piece of art can become the glue that brings a room together and creates a true sense of place. Then, of course, you have more practical considerations such as where you intend to display your artwork, the size of the room, and your budget.

In terms of scale, are there any rules one should follow?

Understanding the scale of a piece within your room is essential before purchase. A good rule of thumb is to look for art that is two-thirds of the size of the furniture it is being hung above to ensure it doesn't engulf the space. It's also important to make sure there is enough breathing room left to allow the art to be enjoyed. In a larger room, you can display bigger pieces that can be appreciated from a distance, while in a smaller space you might hang more intricate pieces that invite you to stop and study them up close. Also don't be afraid to hang art in less conventional settings such as on bookshelves or in a bathroom – there are no hard and fast rules!

How important is the choice of frame? How do you know which style of frame will best suit the unique artwork you've selected?

Framing has, without question, the potential to make or break an artwork. Often, quite an understated piece can be completely transformed with the right framing. A simple box setting can lend a contemporary feel to a traditional oil. Similarly, an inexpensive print can be elevated with the right mount and a more ornate frame. I recommend taking your time with framing; take a few pictures of the space where you are going to hang your artwork to have on hand to make sure you select a frame that is not jarring to the overall design of the room. Some pieces, such as a lightly-distressed oil painting on stretched canvas, can even be left unframed, adding a certain effortless charm.

What do we need to consider in terms of lighting when it comes to art for the home?

Good lighting is crucial for ensuring your pieces shine. Consider if you want to illuminate the art or just have the piece be a part of a well-lit room. There are many different types of lights to choose from when it comes to lighting art, from ceiling mounted accent lights, to track lighting and wall washers. If you go for accent lights, make sure they are placed such that the light beam hits the centre of the artwork when the fixture is at a 30 degree-angle to avoid a reflective glare or casting long shadows.

Framing and lighting go hand-in-hand. If you're using picture lights that are mounted on frames, you'll want to consider a substantial frame that can support the fixture. Ceiling or wall mounted light sources provide more flexibility and you can use thinner frames or go frameless.

How can artwork impact the ambiance or overall aesthetic of a room? Would you recommend certain styles of art for certain rooms in a home, for example, in a bedroom versus a kitchen?

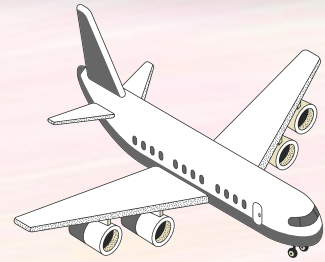
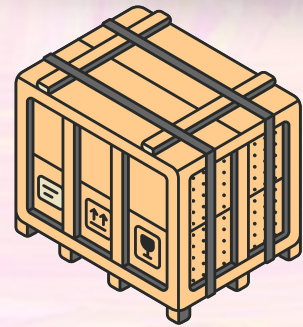
I have long trusted in the power of art to elevate and enhance a room. A beautiful piece of art can instantly transform a space without the need for any drastic structural or even decorative changes. For the bedroom, I would suggest selecting pieces that have an emotional connection or memory attached to them, and that are not too overwhelming in colour or design. Landscapes in natural tones and soft abstracts work particularly well in creating a sense of calm.

Living rooms can handle a bit more stimulation, and a gallery wall is perfect for expressing your creativity. An interesting tapestry also adds character to a larger living space and is another way to go. Don't be afraid to mix mediums in the room, it's incredibly satisfying to bring a variety of textures and mediums together that will ultimately bring far more character and a real sense of home to the space than if you were to limit yourself to one medium.

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TALKS, TOURS & PERFORMANCES

Times and speakers are subject to change. Please visit our website for the latest updates.



London Art Fair's programme of talks and performances includes discussions with artists, curators, art market experts, and key partners on current trends and topics emerging this year, and performances exploring themes within the curated sections of the fair. All talks, tours and performances are free to attend for London Art Fair 2024 ticket and invitation holders. Curated by Hannah Payne.

Tuesday 16 January

Museum Session
by invitation only

3–3.45pm
Towards the Ethical Museum

Museums are under fire currently from all quarters on account of a wide range of ethical issues, from their association with morally dubious regimes, to accusations of workplace discrimination, to the questionable provenance of objects in their collections and the perceived lack of inclusivity of their exhibitions. This talk examines why museums have become a focus for society's ethical concerns in the 21st century, whether it is ever possible for a museum to be a neutral space, and what a policy framework for a more ethical museum could look like.

Speakers
Gareth Harris, Chief Contributing Editor, The Art Newspaper

▷ Talks Theatre, Gallery Level

4–5pm
The Art of the Matter: How do you bring a contemporary audience to historical places?

Allowing visitors unrivalled access to the captivating environments in which great art has been created, each of these museums have their own unique story to tell, as well as unique challenges. This panel asks: What can historical and personality-based organisations do to bring in a contemporary audience? Is the answer to bring in contemporary artists and how do you work with them? Should the artists you choose be connected to the figure at the heart of your organisation? What should programming look like when you're respecting the past but looking to the future? What is the best way to keep your historical roots alive?

Chair
Edward Behrens, Editor, Apollo
Panel
Dr Darren Clarke, Head of Collections, Research and Exhibitions, Charleston Trust
Charlie Betts, Public Programme Curator, Watts Gallery Artists' Village
Godfrey Worsdale, Director, Henry Moore Foundation

▷ Talks Theatre, Gallery Level

Wednesday 17 January

Talks

12–1pm
Charleston panel discussion
Making a personal collection public

This panel discussion will focus on the Charleston collection, the donors who have become part of its legacy, and the benefits available to collectors transferring personal collections into the public domain.

Chair
Vanessa Thorpe, News and Feature Writer, The Guardian
Panel
Nathaniel Hepburn, Director & CEO of Charleston
Cecily Rainey, Manager, Acceptance in Lieu & Cultural Gifts Scheme at Arts Council England
Norman Coates, Donor/Benefactor
Nancy Saul, Senior Programme Manager, Art Fund

▷ Talks Theatre, Gallery Level

1.30–2.30pm
A world where things might be otherwise:
A consideration of 20th Century Queer British Artists

A panel discussion considering the life and work of queer British artists of the 20th Century. It will explore the inner lives of queer artists, their encodification of transgressive sexuality, and a yearning for acceptance in a world where things might be otherwise.

Chair
Dr Ian Massey, independent art historian and author
Panel
Clare Barlow, Director of Programmes and Audience, Foundling Museum
Paul Kindersley, Artist
Simon Chilvers, Fashion Editor, Contributor to FT HTSI, The Guardian, Sunday Times Style

▷ Talks Theatre, Gallery Level

3.30–4.30pm
AI – What is it and how is it impacting the art market?

This panel will ask: How can collectors and galleries support artists working with AI? What kind of market is there and is it growing? How can we sort good AI art from gimmicks, and what are the legal challenges of making, selling, and buying art that uses AI?

Chair
Jo Lawson-Tancred, Art Journalist, Artnet
Panel
Margharita Barbagallo, Head of Litigation, IP and Art Law, Dragon Argent.
Professor Mick Grierson, Research Leader at UAL Creative Computing Institute.
Luba Elliott, Curator and researcher specialising in AI art

▷ Talks Theatre, Gallery Level

5–6pm
2024: What's Next in the Art Market?

Launching ArtTactic's annual Global Art Market Outlook, a panel of experts from across the art market will discuss their predictions for the coming year and what trends we should look out for.

Chair
Lindsay Dewar, Head of Analytics, ArtTactic
Panel
Peter Osborne, Director, Osborne Samuel
Kitty Go, Private Collector (Hong Kong)
Marina Ruiz Colomer, Sotheby's, VP | Head of Middle Market, Contemporary Art, London

▷ Talks Theatre, Gallery Level

Tours

1–1.45pm
Encounters Tour
with Pryle Behrman

▷ Encounters Information Point, Gallery Level

6.30–7.15pm
Sotheby's Institute of Art: General Highlights

▷ Information Desk, Entrance

7–7.45pm
Sotheby's Institute of Art: Prints & Editions

▷ Information Desk, Entrance

7.30–8.15pm
Sotheby's Institute of Art: Contemporary Art

▷ Information Desk, Entrance

Talks

**12–1pm
Visit Malta Talk
Malta Biennale 2024**

Celebrating the launch of the inaugural Malta Biennale in 2024, this panel will discuss the growing contemporary visual arts scene in Malta highlighting the Maltese participating artists at maltabiennale.art

Chair

Sarah-Lee Zammit, Communications Director, maltabiennale.art

Panel

Dr Romina Delia - Internationalisation Associate, Arts Council Malta
Russell Muscat - Manager International Department, Heritage Malta and Participation Coordinator, maltabiennale.art

▷ Talks Theatre, Gallery Level

**1.30–2.30pm
Platform Panel – Supporting
Queer Artists**

Platform’s 2024 guest curator Gemma Rolls-Bentley, whose exhibition includes some of the most exciting queer artists, chairs a discussion on how to support and celebrate queer artists at a time when LGBTQIA+ life is increasingly under threat in the UK and globally.

Chair

Gemma Rolls-Bentley, Platform’s 2024 guest curator

Panel

Ell Pennick, Director, Guts Gallery
Ashley Joiner, Director QUEERCIRCLE
Robert Taylor, Artist, Trustee, Queer Britain

▷ Talks Theatre, Gallery Level

**3–4pm
Art, Interiors and The
Bloomsbury Aesthetic Luke
Edward-Hall In Conversation
with Rachel Mae Snider**

Join Luke Edward-Hall In Conversation with Rachel Mae Snider about art and interiors inspired by the Bloomsbury group of artists and thinkers, and their enduring influence on artists and designers today.

Speakers

Luke Edward-Hall, Artist, Designer, and Columnist
Rachel Mae Snider, Theatre Maker, Performer, and Writer

▷ Talks Theatre, Gallery Level

Tours

**1–1.45pm
Encounters Tour
with Pryle Behrman**

▷ Encounters Information Point, Gallery Level

**6–6.45pm
Sotheby’s Institute of Art:
Modern British**

▷ Information Desk, Entrance

**7–7.45pm
Sotheby’s Institute of Art:
Prints & Editions**

▷ Information Desk, Entrance

**8–8.45pm
Sotheby’s Institute of Art:
General Highlights**

▷ Information Desk, Entrance

Performance (Thursday Late)

**5.30–6pm
Performance, ‘Crazy Coco’ by
JMCAnderson**

A performance exploring internalised racism as a direct product of a racial classification system and the effects it has had on both the artist’s physical and mental health.

▷ Encounters, 303 Projects, E16

**6–7.30pm
Performance, Sylvia Morgado,
Tell me your story – Empowering
Women in The Face Of Adversity**

Inspired by Lucia Adverse’s research on her series Natureza Viva (Living Nature), Sylvia Morgado will open the debate of systems of oppression and the difficulties women have faced for centuries.

Artist

Sylvia Morgado

▷ Encounters, Ricardo Fernandes Gallery, E4

Meet the Artist (Thursday Late)

**6–9pm
Thursday Late Activity:
‘Meet the Artist’**

Meet and talk to artists during Thursday Late at London Art Fair, who will be present at various galleries representing their work at the fair.

▷ Various

Demonstration (Thursday Late)

**6–8pm
Soho Revue
Drypoint Printmaking
Demonstration**

Inspired by Nooka Shepherd’s Tarot etching series, join the artist herself as well as Soho Revue printmaker James Randell for a demonstration at Soho Revue’s Platform stand. Participants will learn about the rich history of the medium, gain insight into the artist’s process, and create a drypoint etching using recycled materials to take home.

▷ Platform

Talks

**12–1pm
Photo50 Panel:
(Un)Learning with the Land**

A discussion with Photo50 exhibiting artists, Rowan Lear, Joshua Bilton and Hannah Fletcher, co-chaired by collective members Lina Ivanova and Victoria Doyle.

▷ Talks Theatre, Gallery Level

**1.30–2.30pm
Centre for British Photography
Collecting Photography**

A panel of experts from the world of photography focus on aspects of collecting photography, including how to start or build a collection, where and what to look out for, and current trends in the photography sector both nationally and internationally.

Panel

James Hyman, Director, Centre for British Photography
Additional speakers tbc.

▷ Talks Theatre, Gallery Level

**3–4pm
Photo50 Panel:
New Representations of the Land**

A discussion with exhibiting artists, Eugénie Shinkle and Victoria Ahrens, and with Diane Smyth, Editor, British Journal for Photography, chaired by collective member Laura Bivolaru.

▷ Talks Theatre, Gallery Level

**4.30–5.30pm
Photomonitor Panel:
Land Matters**

Emerging out of an increased awareness of having a sustainable relationship with the planet, this panel is considered photographic practices that are developed alongside the land.

Chair

Christiane Monarchi, Photomonitor

Panel

Almudena Romero, artist
Marisa Culatto, artist
Alexander Mourant, artist

▷ Talks Theatre, Gallery Level

Tours

**1–1.45pm
Encounters Tour
with Pryle Behrman**

▷ Encounters Information Point, Gallery Level

**4–4.45pm
Sotheby’s Institute of Art:
Photography**

▷ Information Desk, Entrance

Talks

**12.30–1.30pm
Outside In
Exploring the Margins of Art**

The exclusive global art market is one which few aspiring artists manage to penetrate. This panel asks; How would a creative person with virtually no arts engagement, maybe with mental or other significant health issues, disability, or difficult social circumstances, find a way in?

Chair
Marc Steene, Founder and Director of art charity Outside In
Panel
Dannielle Hodson, Artist
Tess Springall, Artist
Victoria Bowman, Artist

▷ Talks Theatre, Gallery Level

**2–3pm
Encounters Panel
What are we missing?**

Building on the themes of this year's Encounters section, this panel talk brings together an international group of gallerists who will discuss the narratives that continue to be excluded from mainstream art discourses.

Chair
Pryle Behrman, Encounters Curator
Panel
Alexander Costello, 303 Projects
Paul Stone, Director, Vane Gallery
Carlos Cabral Nunes, Director, Perve Galeria

▷ Talks Theatre, Gallery Level

**3.15–4.15pm
Platform Panel
Love & Life – Shining a light on Contemporary Artists Responding to Queer Life in the UK**

Platform guest curator Gemma Rolls-Bentley brings together some of the most exciting contemporary queer artists for an exhibition at London Art Fair. Gemma is joined by artists from the exhibition as they discuss how their work reflects the resilience, beauty and passion of queer love and life.

Chair
Platform guest curator Gemma Rolls-Bentley
Panel
Zach Toppin, artist showing with TIN MAN ART
Shadi Al-Atallah, artist showing with Guts Gallery
Olivia Strange, artist showing with Liminal Gallery

▷ Talks Theatre, Gallery Level

**4.30–5.15 pm
Art is the hero – Art and Interiors**

Art is the hero - Art and Interiors Join a discussion with experts from the world of art and interiors on how to create a space that complements rather than detracts from your collection without feeling like you live in a gallery. Covering colour, materials, lighting, and accessories, speakers will reference specific briefs and challenges.

Panel
Charu Gandhi, Founder of Elicyon
James Elwes, TIN MAN ART
Varuna Kollanethu, Ruup & Form

▷ Talks Theatre, Gallery Level

Tours

**12.30–1.15pm
Sotheby's Institute of Art:
General Highlights**

▷ Information Desk, Entrance

**1–1.45pm
Encounters Tour
with Pryle Behrman**

▷ Encounters Information Point, Gallery Level

**1–1.45pm
Sotheby's Institute of Art:
Prints & Editions**

▷ Information Desk, Entrance

**2–2.45pm
Sotheby's Institute of Art:
Photography**

▷ Information Desk, Entrance

**3–3.45pm
Sotheby's Institute of Art:
Contemporary Art**

▷ Information Desk, Entrance

**4–4.45pm
Sotheby's Institute of Art:
Modern British Art**

▷ Information Desk, Entrance

**5–5.45
Sotheby's Institute of Art:
Applied Arts**

▷ Information Desk, Entrance

Tours

**12–12.45pm
Sotheby's Institute of Art:
General Highlights**

▷ Information Desk, Entrance

**1–1.45pm
Encounters Tour
with Pryle Behrman**

▷ Encounters Information Point, Gallery Level

**1.30–2.15pm
Sotheby's Institute of Art:
Prints & Editions**

▷ Information Desk, Entrance

**2–2.45pm
Sotheby's Institute of Art:
Modern British Art**

▷ Information Desk, Entrance

**3–3.45pm
Sotheby's Institute of Art:
Contemporary Art**

▷ Information Desk, Entrance

**4–4.45pm
Sotheby's Institute of Art:
Applied Arts**

▷ Information Desk, Entrance



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