

Fischl's Return

American figurative painter **Eric Fischl** is celebrated in the United States, but Londoners are less familiar with his work. Now they will have the chance to get better acquainted. The artist's first exhibition in the English capital since 2000, when a show of his oil paintings at **Gagosian Gallery** received rapturous praise, runs through



Untitled, 2007, by Eric Fischl, at London's Thomas Gibson Fine Art.

October 31 at **Thomas Gibson Fine Art**. On view are 28 rarely seen works on paper, from 1978 to the present (asking prices are between \$30,000 and \$400,000). Fischl is known for his dramatically lit paintings of suburban bedrooms in which couples exchange furtive glances or sprawl across beds. In the selection here, sparsely clad men and women are still in evidence, but any tension between them is diffused by the pale washes of sunny skies overhead; the artist has taken his scenes of bourgeois ennui outdoors and delineated lithe figures, lounging on deck chairs or frolicking on the beach, with quick, expert dashes of paint. The show is a must for those seeking respite from Britain's gloomy skies.

CONSTANCE WYNDHAM

ISTANBUL

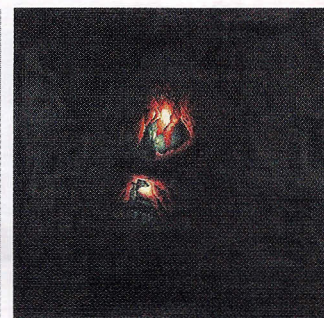
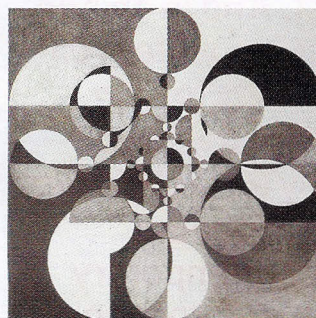
Thrills of the Chase | The JPMorgan Chase Art Collection, founded in 1959 by then Chase Manhattan Bank president David Rockefeller, will make a major loan this year to museums across the world, touring 70 of its contemporary masterpieces—by the likes of Andy Warhol, Josef Albers and Cindy Sherman (one of her works is pictured below)—to cities where the company has strong ties. "Collected Visions" makes its first stop, October 26 through



January 6, at Istanbul's Pera Museum, which typically presents Orientalist art from the Ottoman Empire. PETER FRITCH



Clockwise from top: **Daniel Richter's Stählerne Erbsen, 1999, at Contemporary Fine Arts; Violet Hopkins's Chaud and Froid, 2007, at David Kordansky; Untitled, 2006, by Gabriel Orozco, at Galerie Chantal Crousel.**



LONDON

Frieze, You're It

Four years ago, folks from London's *Frieze* magazine brazenly pitched a **David Adjaye**-designed tent in **Regent's Park** and packed it with daring contemporary art. Fast-forward to 2007, and the **Frieze Art Fair**, which runs from October 11 through 14 and counts 151 dealers among its participants, has joined **Art Basel** and the **Armory Show** as one of the most important stops on the art world circuit. Frieze's challenge now is to retain its aura of groovy adolescence. To this end, it has hired fashionable independent curator **Neville Wakefield** to run its curatorial program, "Frieze Projects," which this year encompasses a lecture by hipster art critic **Dave Hickey** and a commission from superstar artist **Richard Prince**. And to keep the edgiest of new

galleries attending an expo where booths can cost some \$40,000, Frieze has allowed three of them to partner: **Raster** (Warsaw), **Jan Mot** (Brussels) and **GB Agency** (Paris) will—for this week, at least—be known collectively as **Fair Gallery**. Look out for a new landscape painting by **Violet Hopkins** (asking price \$20,000) and prints by **Matthew Brannon** (\$12,000 apiece), at Los Angeles-based **David Kordansky's** booth; a sprawling installation of drawings, wood-block prints, sculpture and ceramics by brothers **Gert and Uwe Tobias**, at New York's **Team Gallery**; and on the pricier end of the spectrum, the 1999 **Daniel Richter** painting *Stählerne Erbsen* (€260,000; \$350,475), at Berlin's **Contemporary Fine Arts**.

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