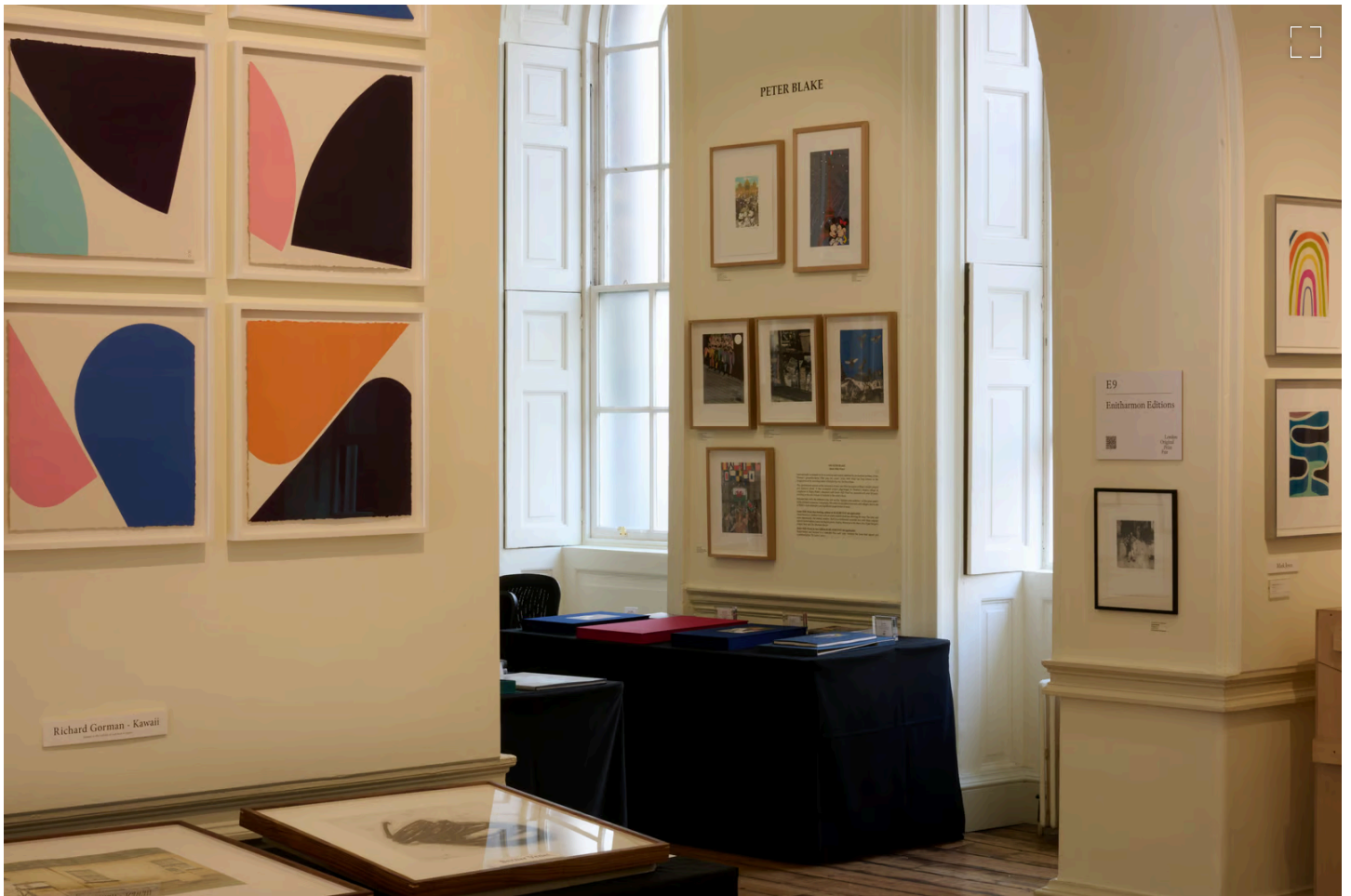


Fair

## So beautifully colorful here - good art doesn't have to be expensive

The “London Original Print Fair” shows that good art doesn’t have to be expensive. Innovative online and analogue sales models show that graphics also have a future.

Stephanie Dieckvoss  
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A look at the “London Original Print Fair” in the historic Somerset House: Small formats dominate and sometimes also small prices. Photo: Ben Fisher

**London.** The “London Original Print Fair” has been fighting for international exhibitors since the Corona crisis and after Brexit (until March 24th). Therefore, the London fair is not internationally known, but locally it shows that the London print collectors market is lively.

In its 39 years of existence, the trade fair has built a loyal exhibitor base that has withstood the ups and downs of time and the market. The special thing about graphics fairs: the price level is very mixed. There is something for everybody.

The fair presents a rejuvenated presentation with around 45 exhibitors in the historic rooms of Somerset House, which has hosted a number of art fairs for several years. Architecturally, the building's small parquet and stucco rooms fit well with the graphics of old and contemporary art .

No other trade fair offers the historical atmosphere, the daylight-filled ambience and the views of the Thames as well as this one. This is where the often small and medium-sized graphics come to breathe - in sparingly curated hangings as well as in the salon hangings, where dealers of old graphics line the walls in rows.

And there are carefully arranged flower bouquets in almost every stand. The spirit of the house, which housed the original Royal Academy in the 18th century, can be felt in the spacious corridors.



Real asset investment



## The market for graphics editions has potential

In terms of quality, the trade fair can easily compare with other trade fairs for editors. The Old Masters sector has been in decline for several years, which is due to the extinction of many London galleries, as fair director Helen Rosslyn emphasized to Handelsblatt. Nevertheless, there are new additions here too.

Isaac and Ede shows a stand with graphics, mainly from the 18th century. Including a rare set of four etchings by Francisco Baretta after Pietro Mainoto from around 1750. A range of local crafts are depicted, cost: 6,500 pounds.

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David Isaac is taking part in the fair for the first time. He is not the only exhibitor that cannot be found at any other trade fair, which makes the trade fair all the more special.





Hokusai "T'ago Bay Near Ejiri on the Tokaido": From the world famous series "36 Views of Mount Fuji". Photo: Japan Print Gallery

The Japan Print Gallery also focuses on art from the 18th and 19th centuries, especially Japanese woodcuts. Here prices range from 500 pounds to 36,000 for a woodcut by the famous Hokusai.

The high-price segment is represented by British modern dealers such as Cristea Roberts, Bernard Jacobson and Marlborough Graphics and names such as David Hockney, Bridget Riley, Barbara Hepworth and Lucian Freud. What stands out at Marlborough Graphics are the etchings by Frank Auerbach, to whom the Courtauld Art Gallery, located in the same building, is currently dedicating an exhibition of works on paper.

## For the less well-off collector

But Marlborough also offers something for those on a budget. In addition to the six-figure classics, she is producing monotypes by the young Jewish artist Liorah Tchiprout for under £1,000. Tchiprout recently had her first solo exhibition at the gallery.

In addition to the established names presented by galleries such as Hauser & Wirth and Enitharmon Editions, the strength of this fair lies in the discoveries of young artists who are increasingly turning to the medium of printmaking. These are supported at the fair by a wide range of galleries, dealers and publishers.

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The graphics and art book publisher Enitharmon Editions is showing new lithographs by the popular Caroline Walker - in an edition of 35 for 3000 pounds - but also



fascinating old master works by the lesser-known Londoner Robert Clear. The unique piece is expected to fetch 900 pounds.

The Glasgow Print Studio, a non-profit gallery and printmaking workshop that primarily supports Scottish artists with technical expertise, has been traveling from Scotland for years. New is the collaboration between the Glasgow gallery The Modern Institute and the online platform The Wrong Shop.

## **Concept store also with affordable items**

Designer Sebastian Wrong attempts a balancing act between design and art, mass-produced goods and art objects. A global customer base in Japan, Korea, France, USA shows the success of the business model based on affordable editions and posters. An efficient distribution system via online shop.

The Modern Institute, a regular exhibitor at Art Basel, is interested in a broader reach for its artists. Lindsey Ingram designed a wonderfully floral concept store for the fair, where you can buy everything from postcards to art books to editions - including furniture.

Wrong and Ingram rely on young buyers who are interested in the strict hierarchies in the art market - what is art, what is craft, what is design, what is a utility object? – are no longer interested.



Robert Clear "Sweet Chestnut on a 16th Century Footed Bowl": The pencil-drawn eye illusion changes hands for just £900. Photo: Enitharmon Editions



One of the few international exhibitors is the Norwegian Kunstverket Galleri from Oslo. Exhibiting for the sixth time, they bring their own mix of art that combines the Scandinavian landscape and its myth with the craft of printmaking.

Kunstverket Galleri shows established artists in Norway such as Tore Hansen and Annette Kierulf, whose seemingly simple woodcuts allude to the relationship between humans and nature, which takes on a new urgency in times of climate catastrophe. The professor at the art college in Bergen and her sister Caroline were honored with a major exhibition at the Kode Art Museum in Bergen in 2023.

## **Good art doesn't have to be expensive**

A visit to the fair is fun and makes you think: The Print Fair shows that good art doesn't have to be expensive. Innovative sales models, both online and analogue, show that traditional media will also have a future. Young artists in particular are discovering the medium for themselves.

The large number of young and older visitors at the well-attended preview shows that this mix is well received. All of this predominantly local. Some major global trade fairs can take this as an example. The Olympic motto "faster, higher, further," which so often dominates the art market, is not always better.

*London Original Print Fair until Sunday March 24th at Somerset House, London.*

*To the [Online shop](#) *

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