

Art for sale



Work that's off the Richter scale. By Josh Spero



CELEBRITY SQUARES (£3.25M–£5M)

FUNFZEHN FARBEN (FIFTEEN COLOURS) (1966–96)
BY GERHARD RICHTER

WHY BUY There are artists – and then there is Gerhard Richter. The biggest-selling living artist, fetching well over a billion dollars at auction in the past decade, he is also the most respected, having pushed painting beyond every boundary. His Sixties series of colour charts, inspired by paint swatches, were key: he freed art from artist by choosing a subject – pure colour – that required no human inspiration or interpretation. Colour was his material and colour was his subject. Something to think about next time you're browsing the Farrow & Ball catalogue.

WHEN 13 October–16 January 2016.

WHERE Dominique Lévy, Old Bond Street, W1 (dominique-levy.com).



SPOT CHECK (£40,000)

MEGAN IN SPOTTED SILK BLOUSE (2014)
BY CHANTAL JOFFE

WHY BUY Where other artists lust after or loathe their subjects, Joffe's portraits accord her sitters great dignity. In 1995, she found space to work on her art at the Delfina Studio Trust in Bermondsey, later the Delfina Foundation in Victoria. Created by Delfina Entrecanales – a legend now in her 80s – the foundation is having a fundraiser, curated by Joffe, in which this piece is for sale, as are works by Tacita Dean, Mark Wallinger and Anya Gallaccio.

WHEN 9 October–14 November.

WHERE Delfina Foundation, 29–31 Catherine Place, SW1 (delfinafoundation.com).



SHADES OF GREY (APPROX. £2,500)

UNTITLED (AMERICA) (2015)
BY GLENN LIGON

WHY BUY If I say the story of America is black and white, I don't mean it's clear-cut. From slavery through civil rights to Obama and fresh police brutality, race is the country's fault line. Glenn Ligon, who is African-American, has spent his career looking at how the black experience has been recorded, transformed and understood. This screen print is based on one of his neon sculptures, where his country's name glowed black, but he has reversed it, as if to show how inconsequential its colour ought to be. He's turning a positive into a negative – or is it the other way round?

WHEN 16–18 October.

WHERE Nottingham Contemporary at Multiplied, Christie's South Kensington (multipliedartfair.com).