

Frieze Masters
Press Release
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frieze masters

Frieze Masters 2018: Outstanding Sales Across All Market Sectors, and Record Collector and Museum attendance for the Seventh Edition

The 2018 edition of Frieze Masters in London's Regent's Park closed on Sunday 7 October, amid reports of strong sales to private collections and institutions by galleries across all sectors and levels of the market. Featuring six millennia of art history from around the world, Frieze Masters opened with a two-day Preview for the first time, drawing strong attendance from both established and new collectors, and record institutional attendance from Asia and the Americas.

For its seventh edition, the fair brought 130 galleries of international acclaim showcasing expertly vetted artwork, from Old Masters and antiquities, to tribal, Surrealist and 20th-century art. Frieze Masters was supported by global lead partner Deutsche Bank for the seventh consecutive year.

Victoria Siddall, Director, Frieze Fairs, commented: 'The atmosphere in London this week has been phenomenal and the city has been packed with people from all over the world, drawn here by the fantastic exhibitions in museums and galleries as well as by the fairs themselves. This translated into substantial sales across all sections of Frieze London and Frieze Masters and throughout the entire week. I'm thrilled that Frieze Week in London continues to be a key destination for collecting institutions and major collectors from around the world and that this year it has been busier than ever. Cultural leaders have commended the significance and contemporary relevance of our themed and curated sections and programmes that celebrate and support the participation of an incredibly broad range of galleries and artists. It has been a fantastic week and one that shows London at its best, as a global centre for culture and the market.'

Nathan Clements-Gillespie, Artistic Director, Frieze Masters, added: 'The seventh edition of Frieze Masters was exceptionally diverse, with high-quality and inspiring presentations ranging from ancient masterpieces to Old Masters and 20th-century representing visual cultures from across the world. Strong sales during the two-day Preview as well as throughout the week highlighted the serious engagement amongst collectors. Year-on-year we see Frieze Masters' reputation growing among galleries and collectors alike as a platform to make



new discoveries, complementing the programme at Frieze London. Galleries commented on meeting young collectors and those purchasing historical works for the first time, and I was thrilled to see both new and returning dealers across the fair, building fresh relationships with private and public collections.'

Strong Sales

Galleries across the fair's main and curated section – Spotlight and Collections – reported strong sales. Select highlights include: Van de Weghe sold a work by Franz Kline for USD 8,000,000; Dr. Jörn Günther Rare Books sold an extremely rare, imperial Book of Hours with an asking price of around EUR 3,000,000; Lévy Gorvy/kamel mennour sold four major works by François Morellet priced between EUR 250,000–350,000. Another work by François Morellet was sold to a European institution for EUR 1,000,000. Robilant + Voena's sold an 18th-century painting by Giovanni Battista Tiepolo to a European collector, with an asking price of 600,000 EURO; and a Canova bust to a private collection in South Korea, asking price 1 million USD. David Zwirner had sales of works by Anni Albers, Ruth Asawa, On Kawara, Dieter Roth, Bruce Nauman, and Franz West with prices ranging between USD 175,000 – 1.4 million. Hazlitt Holland-Hibbert had strong sales of British contemporary work including two Bridget Riley's, ranging from GBP 160,000 – 650,000. In the Collections section, Oscar Humphries sold seven Japanese vases with prices ranging between GBP 2,500–8,000. Michael Hoppen, featured in the Spotlight section sold ten works with prices ranging between GBP 8,500–32,000. In the Spotlight section Galerie Loevenbruck almost sold out their booth of drawings and paintings by Japanese artist, Key Hiraga, ranging between EUR 6,000 – 65,000.

Museums and Curators

Continuing the quality and diversity of Frieze Masters, the fair collaborated with leading cultural figures, including Tim Marlow (Royal Academy of Arts, London) who returned to oversee the Frieze Masters Talks programme; Sir Norman Rosenthal (independent curator) who curated the Collections section; with Toby Kamps (Blaffer Art Museum, University of Houston) curating Spotlight solo presentations. The Frieze Masters Talks this year exclusively featured women international artists, including renowned figures Tacita Dean,

Julie Mehretu and Amy Sillman in conversation with women directors and curators from international institutions.

Directors, curators, and patron groups from a record 235 international museums and other arts organisations attended, including an increase in groups from Asia and the Americas. Highlights from across the world include trustees and patrons groups from Dallas Museum of Art, Los Angeles County Museum of Art (LACMA), Louvre Museum, Musée d'Orsay, Pinakothek der Moderne, Solomon R. Guggenheim Museum, Walker Art Center and Museum of Fine Arts, Houston.

International directors and curators included Esther Bell (Clark Art Institute), Lynne Cooke (National Gallery of Art, Washington DC), Anne Demesteer (Frans Hals Museum), Davide Gasparatto (J. Paul Getty Museum), Sabine Haag (Kunsthistorisches Museum), Guillaume Kientz (Musée du Louvre), Nicole R. Myers (Dallas Museum of Art), Lawrence W. Nichols (Toledo Museum of Art), Robin Nicholson (The Frick Collection), Anne Pasternak (Brooklyn Museum), Deborah Swallow (The Courtauld Institute of Art), Stephan Wolohojian (The Metropolitan Museum of Art).

Comments

Michael Bloomberg, writing for the *Evening Standard*, said: 'The Frieze Art Fair is back in London, transforming Regent's Park into the world's capital of creativity. This week, the value of art, both fiscal and cultural, is on full display at the Frieze Art Fair. So if you're in London pay Regent's Park a visit. You may think some of it is brilliant and some it is, well, not so brilliant. Either way, you'll be supporting people who are not only making valuable artistic contributions but important civic ones, too.'

Gabriele Finaldi, Director, The National Gallery said: 'Frieze has become an unmissable appointment in the international art world calendar. Collectors, dealers, curators, museum professionals and art lovers gather together for a superb fair and a fascinating programme of events and activities.'

Esther Bell, Senior Curator, Clark Art Institute, said: ‘There is something remarkably fresh and energising about Frieze Masters. The creative juxtapositions you see at Frieze are inspiring reminders that Old Master paintings and sculptures were also “contemporary” in their own time. The opportunity to encounter, for instance, Marianne Loir’s eighteenth-century *Portrait of Monsieur de Fontaine* (Stair Sainty) and Andy Warhol’s *Dolly Parton*, 1985, (Acquavella) provides a fascinating dialogue across centuries.’

Gallery response

Iwan Wirth, president, **Hauser & Wirth** (Zurich, London, New York, Somerset and Los Angeles) said: ‘We have exhibited at every Frieze Masters since it was founded for good reason: the fair continues to inspire collectors. This year the response to our curated presentation was the strongest we’ve seen since the fair launched in 2012.’

Sam Fogg, Founder of **Sam Fogg** (London), said, ‘It has certainly been one of our best years. Following a strong opening preview day, sales have been steady throughout the fair and we continue to meet good, new people every day. We brought some Islamic art to Frieze Masters for the first time this year and have sold to a range of buyers, which we are very pleased with.’

Verusca Piazzesi, Director, **Galleria Continua** (San Gimignano, Beijing, Les Moulins, Habana) said ‘Frieze Masters has been a fantastic experience for us this year and the response to our solo presentation of Ilya and Emilia Kabakov has been great. Following the Kabakov’s major show at Tate last year we were so happy to show their work in London, and it was wonderful to sell a number of works. Coming back to the fair is always a great opportunity to meet international visitors and once again we have had engaging conversations with curators and collectors.’

Lance Entwistle, Director, **Entwistle** (London, Paris) said: ‘Overall, it has been our most successful Frieze Masters. We have had sales across all price levels, from more expensive pieces around the million dollar mark to the more

modestly priced in the thousands. We felt it was a very good fair this year, with many intelligent discussions and very positive feedback on our display from collectors and institutions.’

Jorge Coll, CEO UK, **Colnaghi** (London, Madrid, New York) said: ‘It has been a really strong year. We have made some good sales and have other pieces still on reserve. As we have found in previous years at Frieze Masters we have been enabled to meet new international collectors, ranging from China to Amsterdam. The quality is high across the fair and there is such a wide range that appeals to buyers.’

Gisèle Croës, **Gisèle Croës - Arts d’Extrême-Orient s.a** (Brussels) said: ‘It is our first year exhibiting at Frieze Masters and I have been pleasantly surprised by the good level of attendance. This is especially important for a foreign gallery like us, specialising in ancient Chinese art which is quite unusual to see at an art fair, but it has been very well received by the audience here. We have experienced a great reception and interest from new clientele through the course of the fair, and built relationships with strong potential. I have been to a lot of fairs and consider Frieze really the ultimate and the future of fairs. The variety among exhibitors brings a sort of harmony which gives it a great advantage, and the quality is consistently improving.’

Michael Hoppen, Founder of **Michael Hoppen Gallery** (London) said ‘It has been a rewarding experience for the gallery to encounter such a knowledgeable and inquisitive crowd at Frieze Masters. Questions have been intelligent, sales have been brisk, and we know our artist, Isiuchi Miyako, would have been delighted to see how people have responded to her work. We have really enjoyed the opportunity to meet new people who are interested to understand the finer nuances of Japanese photography. Frieze Masters offers such a great variety that encourages this kind of cross-pollination of interest among its audience. This is what great art, great shows and great collecting should be about.’

Alexandra Hamburger, Gallery Specialist, **Ariadne Galleries** (London) said, ‘This is our fifth year exhibiting at Frieze Masters and, again, we are very pleased with how the fair has turned out. The reaction to our works of art has been extremely positive, especially towards our most unusual pieces, with many interested and curious visitors. We are pleased to have made sales throughout the week, welcoming back existing collectors, as well as meeting new buyers.’

There certainly seemed to be an increased footfall this year, and the atmosphere remained consistently engaging and enthusiastic. We very much look forward to next year's show.'

Dr. Jörn Günther Rare Books, Founder, **Dr. Jörn Günther Rare Books** (Basel) said, 'For us, the fair started on an absolute high note. On the very first day at Frieze Masters we sold our exhibition highlight – an extremely rare and extremely precious Renaissance Book of Hours. In general, we were very pleased with our sales at the fair. We always love coming to Frieze Masters because it is a very welcome opportunity for us to show our seasonal highlights to our long-term customers and to attract a new crowd at the same time.'

Dominique Lévy, **Lévy Gorvy** said: 'We're truly delighted by the response to our presentation of François Morellet. Our gallery has fully embraced this vitally important artist, and alongside the spectacular exhibition of his work at Dia in New York, it has resulted in a long overdue reconsideration and renewed passion for his work. This is reflected here at Frieze today, where we have placed a hugely significant installation by the artist from 1963, his first ever work in neon, with a European institution. Sold for around 1million EURO, this represents a new record price for the artist. In addition, we've sold four major works to collectors from Europe and America for between 250,000-350,000 EURO.'

Mira Bernabeu, **espaivisor**, said: 'It has been a surprising year at Frieze Masters for us. We speak from experience – having shown at Frieze Masters for many years – but this was exceptional. We were unique in Spotlight as the only gallery in the section to have previously participated at Frieze Masters. This year, we have met very good collectors and really interesting institutions. It has been great.'

Partner Response

Thorsten Strauss, Global Head of Art, Culture & Sports, Deutsche Bank AG said: 'The partnership between Deutsche Bank and Frieze is an exceptional example of how art and business can work so well together. This year's fairs are a brilliant example of this in multiple ways – the truly unique customer

experience and our aligned projects around the centenary of the first women gaining political empowerment were outstanding and enabled conversation throughout the fairs.’

Art Fund Curators Programme

The Art Fund Curators Programme returned to the fair, bringing together museum professionals from the UK and around the world to explore how French, Italian and Spanish Old Master painting and sculpture collections can engage contemporary audiences. The third year of the programme was led by **Gabriele Finaldi** (Director, National Gallery, London) and **Paola D’Agostino** (Director, Musei del Bargello). The 2018 participants included:

- **Esther Bell** (Clark Art Institute);
- **Davide Gasparotto** (J. Paul Getty Museum);
- **Guillaume Kientz** (Musée du Louvre);
- **Rebecca Long** (The Art Institute of Chicago);
- **Dr. Lawrence W. Nichols** (Toledo Museum of Art); and
- **Stephan Wolohojian** (The Metropolitan Museum of Art)

New for 2018: The Frieze Debate: Museums in the 21st Century

On Tuesday 2 October at The Royal Institution (London), Frieze presented a panel of global museum directors for a recorded broadcast in collaboration with BBC Radio 3. Panellists including Hartwig Fischer (British Museum), Michael Govan (Los Angeles County Museum of Art) and Sabine Haag (Kunsthistorisches Museum) debated how to make encyclopaedic museums ensure millenia of history is relevant to today’s audiences and how the digital age shapes the way audiences experience art.. The discussion was broadcast on Free Thinking, BBC Radio 3’s flagship art and culture programme.

Partners

In addition to global lead partner Deutsche Bank, Frieze Masters partners with BMW, Official Champagne Ruinart, the Financial Times, Richard Mille, Lavazza, Lodha, The Contemporary Art Society, The Royal Parks, and Art Fund. The Maybourne Hotel Group is the main hotel partner for Frieze Masters 2018.

Deutsche Bank Wealth Management teamed up with the artist Tracey Emin and her studio, with support from Deutsche Bank's Art, Culture & Sports division, to create an exhibition celebrating a century of female political empowerment in their lounges at Frieze London and Frieze Masters. Entitled *Another World*, this exhibition was composed entirely of works by female artists in the Deutsche Bank Collection.

Emin and her studio also organised a 'secret postcard sale' of 840 original works by living female artists in the Collection, which has so far raised over £130,000 for charities that support vulnerable women. Around half these works were available exclusively to clients of Deutsche Bank Wealth Management at the Frieze London lounge, with the remainder available to the public online. The online sale began on October 5 and continues until October 21 at deutschewealth.com/anotherworld, where several dozen works are still available. Each postcard costs £200, with the name of the artist revealed only after the work has sold.

Fabrizio Campelli, Global Head of Deutsche Bank Wealth Management, said: 'This year's lounges had a very special look and feel, not just because they were the creation of someone as extraordinary as Tracey Emin but because of what they represented: a tribute and a celebration of the enormous achievements that our society has made towards making women more empowered.'

Children & the Arts was the Charity Partner for Frieze London and Frieze Masters 2018. In addition to raising funds at the fair for the charity, Frieze collaborated with Children and the Arts to give 150 teachers complimentary access to Frieze London and Frieze Masters.

Further Information

To keep up-to-date on all the latest news from Frieze, sign up to our newsletter at frieze.com, and follow @FriezeArtFair on Instagram, Twitter and Frieze Fairs on Facebook. #FriezeArtFair #FriezeMasters #FriezeWeek

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Notes to Editors

Frieze is the world's leading platform for modern and contemporary art for scholars, connoisseurs, collectors and the general public alike. Frieze comprises three magazines—*frieze*, *Frieze Masters Magazine* and *Frieze Week*—and four international art fairs—Frieze London, Frieze Masters, Frieze New York and Frieze Los Angeles. Additionally, Frieze organizes a program of special courses and lectures in London through Frieze Academy.

Frieze was founded in 1991 by Matthew Slotover and Amanda Sharp, with the launch of *frieze* magazine, the leading international magazine of contemporary art and culture. In 2003, Sharp and Slotover launched Frieze London art fair,

which takes place each October in The Regent's Park, London. In 2012, they launched Frieze New York, which occurs each May in Randall's Island Park, and Frieze Masters, which coincides with Frieze London in October and is dedicated to art from ancient to modern. In 2018, Frieze announced the launch of Frieze Los Angeles, which will open February 14–17, 2019 at Paramount Pictures Studios, Los Angeles.

Partners

Deutsche Bank: Frieze Masters is sponsored by Global Lead Partner Deutsche Bank for the seventh consecutive year, continuing a shared commitment to discovery and artistic excellence. Deutsche Bank has been supporting the work of cutting-edge, international artists and their galleries for more than 35 years and has distinguished itself as a global leader in corporate art programs. This year, to help celebrate a century of female empowerment, it invited Tracey Emin and her studio to curate an exhibition of works by women artists from the Deutsche Bank Collection. Now one of the world's most important collections of contemporary works on paper and photography, the Collection includes works by 670 female artists from over 40 countries.

The exhibition, entitled 'Another World', was displayed in the Deutsche Bank Wealth Management Lounges at Frieze London and Frieze Masters. It featured a sale of postcard-sized original artworks by living female artists in the Deutsche Bank Collection, with 100% of the money raised going to support charities that help vulnerable women. Further details of the inspiration behind the project, the participating artists and the supported charities are available at <https://www.deutschewealth.com/anotherworld>

BMW: For almost 50 years, the BMW Group has been involved in over 100 cultural co-operations worldwide. At the heart of the company's relationship with the arts is a long-term commitment to contemporary and modern art, classical music and jazz as well as architecture and design. In 1972, three large-scale paintings were created by the artist Gerhard Richter specifically for the foyer of the BMW Group's Munich headquarters. Since then, artists including Andy Warhol, Jeff Koons, Daniel Barenboim, Jonas Kaufmann

and architect Zaha Hadid have co-operated with BMW. The BMW Group encourages creative freedom when working with cultural partners – this is essential for producing groundbreaking artistic work just as it is when creating major innovations within a successful business.

BMW has supported Frieze Art Fair for 14 years. At Frieze London 2018, the company showcased the second installment of BMW Open Work, a major initiative whereby artists are invited to develop projects exploring current and future technologies as tools for innovation and artistic experimentation. In 2018, Sam Lewitt created an immersive installation that could be experienced in the BMW Lounge and online. BMW also hosted an Art Talk at Soho House, premiered the 5th edition of the BMW Art Guide as well as provided the official VIP shuttle fleet for guests at the fairs. In London, additional partnerships include the BMW Classics in Trafalgar Square where BMW hosts an annual live concert with the London Symphony Orchestra free of charge to the public. The brand also co-initiated the live-art focused format ‘BMW Tate Live’ together with Tate Modern.

Ruinart is Official Champagne for Frieze London, Frieze Masters and Frieze New York, Maison Ruinart laid the first stone of the history of Champagne on September the 1st, 1729. Since then, it has never ceased to perfect the excellence of its wines. Its oenological choice, determined by the pre-dominance of Chardonnay in its cuvées, is the signature of its authentic and recognized expertise. The universe of the Maison Ruinart is today defined by elegance, purity and light. Its wines derive their strength from three centuries of history. The balance between its roots and the audacity of its commitments is the key to its success, making it a Maison that is forever contemporary.

Maison Ruinart expresses its commitment to art by commissioning well-known artists, which it has done since 1896 when Alphonse Mucha was invited to create an artwork that would make an immense impact at the time. This year, the internationally renowned artist Liu Bolin received carte blanche to pay tribute to the savoir-faire and craftsmanship hidden within every bottle of Ruinart. Bolin’s fascinating collection of images entitled ‘Reveal the (In) Visible’ were created during a residence in August 2017. The extraordinary expertise and devotion of the Maison is showcased through each image of the artist camouflaged against various backgrounds alongside the artisans that are responsible for creating Ruinart’s exceptional wines.

The **Financial Times** is one of the world’s leading business news organisations, recognised internationally for its authority, integrity and accuracy. The FT

marks 130 years in 2018 with a record paying readership of more than 930,000, three-quarters of which are digital subscriptions. It is part of Nikkei Inc., which provides a broad range of information, news and services for the global business community.

Richard Mille began his eponymous brand in 2001 since then his timepiece creations have taken on legendary status for the way in which they revolutionised and redefined the art of traditional watchmaking. Within the physical confines of a typical watch, his timepieces make full use of three-dimensionally arching spaces and cross sections, both for the watchcase and the movement itself. Even the layout and finishing details of all the mechanical parts have been treated as essential visual and stylistic elements within the scope of Mille's holistic approach to watchmaking. Richard Mille: 'Of course, a watch must be an excellent timekeeping device, with the highest chronometric results achievable. Nevertheless, I see no reason why a watch should not be fascinating and multi-layered in its visual expressivity, both inside and out, in the same way a great work of art comprises complex layers of comprehension for each particular viewer. Defining these aspects during the design process are not far removed from the world of miniaturist painting, where an entire world can open up within a very confined area of just a few square centimetres.'

A company belonging to the Richard Mille Group, the Parisian publishing house Éditions Cercle d'Art have long published monographs of contemporary artists, including Picasso, who strongly supported the institution in its early years. They also handle publication of books and magazines for the brand. This is one expression of Richard Mille's conviction that a close bond naturally exists between watchmaking and art.

The Royal Parks: Every year millions of Londoners and tourists visit The Regent's Park. One of the capital's eight Royal Parks, the park covers 395 acres and includes the stunning internationally renowned Queen Mary's Garden which features more than 12,000 roses of 400 varieties as well as the gloriously-restored Victorian formality of William Andrews Nesfield's Avenue Gardens. With excellent sports facilities spanning nearly 100 acres it includes the largest outdoor sports area in central London. The park also houses the Open Air Theatre and London Zoo.

The Regent's Park is home to the country's largest free to access waterfowl collection and is a vital resource for wildlife at the heart of the capital. Over 100 species of wild bird can be seen in The Regent's Park each year, many breeding on site, and it is the only place in central London where hedgehogs still breed. The Royal Parks is a charity created in March 2017 to manage 5,000 acres of historical Royal parkland across London. The Royal Parks are: Greenwich Park, Hyde Park, The Green Park, Richmond Park, St James's Park, Bushy Park, The Regent's Park and Primrose Hill, and Kensington Gardens. The Royal Parks also manages Victoria Tower Gardens, Brompton Cemetery and the gardens of 10, 11 and 12 Downing Street. For further information please visit: www.royalparcs.org.uk. For media enquiries contact: 0300 061 2128 or press@royalparcs.org.uk.

Lavazza: From Italy with passion, Lavazza has over 120 years' experience in the art of blending the perfect cup of coffee, inspired by Luigi Lavazza's initial journey of discovery in 1875. Lavazza remains in the hands of the 4th generation family, dedicated to bringing the Italian coffee experience to everyone. Lavazza invented the concept of coffee blends—the art of combining different types of coffee from different geographical areas — in its early years and this continues to be a distinctive feature of most of its products. Lavazza has been able to develop its brand awareness and premium positioning through important partnerships, such as those in the world of sport with the Grand Slam tennis tournaments, and those in fields of art and culture with prestigious museums like New York's Guggenheim Museum, the Peggy Guggenheim Collection Venice, The Hermitage State Museum in St. Petersburg, and most recently, Frieze London and Frieze Masters in London.

Lodha: For the second year, the luxury property developers Lodha will present a spectacular VIP lounge inspired by the elegance of the properties they are renowned for.

Lodha's international portfolio includes some of the finest contemporary structures, from Altamount, situated on one of the most expensive streets in the world, to World One in Mumbai, the tallest residential tower in the world. The company's first London project is Lincoln Square, in the heart of Lincoln's Inn Fields, the most historical neighbourhood in London. Shortly after launching the

development, Lodha acquired the site of No.1 Grosvenor Square, in the timeless and elegant Mayfair. Both projects represent ground-breaking design tempered with Lodha's respect for the heritage of the original building and its immediate surroundings. Lodha has been passionate about exceptional design for nearly four decades, and this year solidifies their long-standing connection with the world of art by partnering with Frieze Masters again.

Lodha's lounge has been created to replicate the feel and luxury of the stunning properties the company develops, showcasing furniture from their impressive roster of designers.

Maybourne Hotel Group is the main hotel partner for Frieze Masters 2018. It owns and manages Claridge's, The Connaught and The Berkeley, three of the world's most legendary five-star hotels, located in the heart of London. Maybourne Hotel Group is committed to delivering authentic and unique guest experiences that reflect the individual nature of its hotels, its guests and its staff whilst maintaining a timeless elegance and intuitive service style that are the hallmarks of its properties.

Claridge's, in the heart of Mayfair, embodies grand English style, timeless glamour and impeccable personalized service. It is London's art deco jewel, and home to some of the capital's finest rooms and suites. From the creative cuisine of Michelin starred Fera at Claridge's, to its legendary afternoon tea in the Foyer to vintage champagnes in the Fumoir and cocktails in Claridge's Bar, all are part of the hotel's unique splendour and charm. In leafy Belgravia and bustling Knightsbridge, The Berkeley, is the essence of contemporary chic and innovative luxury. With stunning rooms and suites, to Michelin-starred cuisine from Marcus Wareing, a fashion favourite afternoon tea at Prêt-à-Portea in the new Collins Room, cocktails in the Blue Bar and The Berkeley Health Club & Spa complete with rooftop pool, The Berkeley provides the ultimate urban retreat in the heart of London. The Connaught, blends contemporary style, classic English character and impeccable service to create the ultimate in sophistication. Rooms and suites to suit every mood, exquisite cuisine from Hélène Darroze and Jean-Georges Vongerichten, the charm of The Connaught and Coburg Bars, and Europe's first Aman Spa make this the perfect place to rest, relax and dine in style.

Directors and Curators

Nathan Clements-Gillespie is Artistic Director, Frieze Masters. Prior to joining Frieze he was Director of Art16, London and External Affairs Director at MACRO – The Museum of Contemporary Art of Rome.

Toby Kamps is Jane Dale Owen Director and Chief Curator of the Blaffer Art Museum and Research Assistant Professor of Art History at the University of Houston. As Curator of Modern and Contemporary Art at The Menil Collection, Houston, Kamps organized solo exhibitions by artists such as Claes Oldenburg, Ellsworth Kelly, Vanessa Beecroft, Danny Lyon and Wols (Wolfgang Schulze), as well as thematic surveys including ‘Silence’; ‘The Old, Weird America’, ‘Small World: Dioramas in Contemporary Art’ and, with a curatorial team, ‘Baja to Vancouver: The West Coast and Contemporary Art’. His previous positions include Curator and Department Head, Museum of Contemporary Art San Diego; Director, Institute of Contemporary Art, Maine College of Art, Portland; and Senior Curator, Contemporary Arts Museum Houston. A graduate of Bowdoin College, the Williams College Graduate Program in the History of Art, and the Getty Museum Leadership Institute, Kamps has written on contemporary art and artists for numerous exhibition catalogues and magazines.

Clare Lilley: Responsible for selecting and placing works for Frieze Sculpture, Clare Lilley is Director of Programme at Yorkshire Sculpture Park, which was named Art Fund Museum of the Year in 2014. She has lead responsibility for YSP’s exhibitions and projects, the collection and public engagement, including exhibitions by Giuseppe Penone, Alfredo Jaar, KAWS, Bill Viola, Fiona Banner, Ai Weiwei, Amar Kanwar, and Yinka Shonibare MBE. She is an Advisory Panel member of the Government Art Collection and a trustee of Art UK and Site Gallery, Sheffield.

Tim Marlow joined the Royal Academy of Arts in April 2014 as Director of Artistic Programmes. His remit includes the RA’s exhibition programme and Collection, as well as Learning, Architecture and Publishing. Prior to this Marlow was Director of Exhibitions at White Cube (2003–2014). Marlow is