

Frieze Masters  
Press Release  
12 October 2016

# frieze masters

## **Frieze Masters 2016: Record Museum Attendance, Strong Sales and Exceptional Presentations make for a Successful Fifth Edition**

Frieze Masters 2016 returned to Gloucester Green in London's The Regent's Park from 6–9 October for the fifth edition, with another year of widespread acclaim and strong sales across the broad range of works presented.

Spanning art and antiquities from the ancient era, Old Masters and the late 20th century, Frieze Masters presented dynamic juxtapositions of period and genre, fostering new discoveries across art history. Frieze Masters is sponsored by Deutsche Bank for the fifth consecutive year, with Gucci as Associate Sponsor and sponsor of Frieze Masters Talks.

Exhibitors commented on the lively atmosphere and unique crossover in audiences resulting in significant private and institutional sales throughout the week. Growing global awareness of Frieze Masters's unrivalled quality and range of artwork attracted unprecedented museum group attendance, which grew by almost 20% this year.

Building on Frieze Masters's role as a vibrant platform for curatorial discovery and conversation, this year's new Art Fund Curators Programme brought together leading international experts and UK regional museum curators to discuss and share areas of research, including participants from Yale, The Met and MFA Houston. Nicholas Cullinan, Director of the National Portrait Gallery, participated and commented 'Frieze Masters this year reaffirmed its position as a catalyst not only to facilitate a dialogue between the historic and contemporary, but also between curators, collectors and galleries. A thought-provoking series of talks and juxtapositions of ancient and modern made it possible for both new discoveries to be made and links to be forged.'

The quality and diversity of the 2016 fair was further strengthened through Frieze Masters's collaborations with leading international curators, including Toby Kamps (The Menil Collection, Houston), Clare Lilley (Yorkshire Sculpture Park), Tim Marlow (Royal Academy of Arts, London) and Sir Norman Rosenthal (independent curator), who created sections and programmes



dedicated to artistic discovery and connoisseurship. The Frieze Masters Talks programme included renowned guest speakers such as James Rondeau (Chicago Institute of Art), Sheena Wagstaff (The Metropolitan Museum, New York), Maria Balshaw (The Whitworth, Manchester) and Gabriele Finaldi (National Gallery, London). The new Frieze Bespoke Exclusive feature offered the chance to tour the fair with world authorities such as Professor David Ekserdjian and Picasso expert Dr Marilyn McCully.

Victoria Siddall, Director, Frieze Fairs, commented: ‘This was the fifth edition of Frieze Masters and it felt truly established, with galleries bringing masterpieces to the fair spanning all categories, from ancient sculpture to modern painting. I was delighted to see the reception these received from leading curators and collectors from all over the world and the sales that were made, some at a very high level, both to institutions and private collectors. The curated sections – *Spotlight* and *Collections* – were highlights of the fair, as was the Talks programme that featured great artists and curators in conversation. I was delighted by the quality and breadth of work in the fair and the enthusiastic response to it.’

Fabrizio Campelli, Head of Deutsche Bank Wealth Management, said: ‘We are delighted to continue our support of Frieze Masters and the great work they do in bringing together artists to connect and inspire our people, our clients and the communities in which we do business together. Supporting art and art education is a long-standing belief of ours which we share passionately with our clients.’

### **Gallery Response**

Iwan Wirth, President and co-founder of Hauser & Wirth, commented: ‘We have had a thoroughly enjoyable week at Frieze! The fair’s vivacious spirit and forward-looking attitude encourages us to be more playful with our presentations and to offer something a bit different for collectors – this year with our eccentric ‘L’atelier d’artistes’ and Luis Laplace’s beautifully designed booth at Masters. This approach paid off in spades; we placed numerous important works and experienced consistent sales throughout the week, several in excess of a million dollars, by artists including Louise Bourgeois, Cy

Twombly, Alexander Calder, Francis Picabia, Dieter Roth, Takesada Matsutani and Fausto Melotti, in addition to having built relationships with collectors new to the gallery.’

Marc Glimcher, Pace Gallery, commented: ‘It’s was a great Frieze, as always and probably the best Frieze Masters yet... Frieze Masters always draws a wonderful international crowd who come to look, this year they also came to buy.’

Daniella Luxembourg of Luxembourg & Dayan said: ‘At Masters we have seen a quality of collectors that we have not seen before, an even better and bigger number of galleries is evident. It’s really established London as the centre of the art world in Europe. We have sold and a few things are on hold. The Giacometti goes to an American collector, the Picasso goes to a European collector, and another piece has sold to an English collector.’

Anthony Meier, Owner of Anthony Meier Fine Arts San Francisco, commented: ‘Now completing my fifth year of exhibiting at Frieze Masters, the quality of the attendees, the flawless organizational skills of the Frieze team, and the transactional opportunities keep getting better and better.’

Jean-Luc Baroni, from Paris remarked: ‘The thing that characterises Frieze Masters is its quality, and we feel that the people who have been here have really appreciated this. We have had compliments from scholars about the excellent condition of the works presented. The fair has had a strong attendance and we have made good sales.’

Johnny Van Haeften, Managing Director of Johnny Van Haeften Ltd., commented: ‘We love this Fair. During the Preview day all the people we wanted to see came to the fair. On the weekend, we sold a painting by Jacob van Ruisdael to an American contemporary art collector who is stepping into the Old Master world for the first time.’

Alois M. Wienerroither, Co-Founder of Wienerroither & Kohlbacher, Vienna, commented: ‘We have seen a younger crowd at the fair this year. The opening day was amazing – the clientele was high profile and very interest-

ing. It is a fantastic fair with a mix of very good works. We have had a successful fair selling works by Egon Schiele, Günter Brus, Oskar Kokoschka and Arnulf Rainer.’

Bruce Silverstein, Founder of Bruce Silverstein Gallery, commented: ‘This has been the best edition of Frieze since its inception. The quality and variety of work is extraordinary, and we are thrilled to be on our fifth year. Our sales have been strong, and the quality of collectors and curators has been exceptional.’

Rupert Wace Ancient Art, commented: ‘Frieze Masters is the most exciting fair, and the only fair that we participate in that attracts a different audience. There are people who come here that don’t come to any other fair that we do, and there have definitely been more American and Continental visitors this year. People come here wanting to learn.’

Marlborough Fine Art, commented: ‘On the Preview day we made some important sales totalling over £1 million, including one to a UK National Museum.’

Nick and Alexander Acquavella commented, ‘We are very happy with the fair and on the second day we confirmed sales of two important works, one by an American artist. There are always good people at this fair!’

Ariadne Galleries said: ‘The fair is going exceptionally well and it has been commercially successful. Frieze is a fair that works particularly well for us. It has a great vibrancy and dynamic, and the crossover of works attract an interesting clientele. There is a very positive atmosphere and the people are very tuned into the exhibits.’

Daniel Crouch commented: ‘The fair is going from strength to strength. By the end of the opening night we had two pages of new contacts and several sales all to new clients. The fair is embedding itself in the fair season nicely.’

### ***Spotlight section***

Sales and interest in the *Spotlight* section of the fair, dedicated to solo presentations of artists working throughout the 20th century, were similarly strong. Michael Rosenfeld, New York, commented: ‘This is my gallery’s first time exhibiting at Frieze Masters and it’s been a terrific experience. The vetting

process that ensures the high quality of the fair makes it very special. I'm presenting "Nancy Grossman - The 1960s" in the solo-artist booth section called *Spotlight* and introduced Nancy's art to a new audience of significant collectors. I sold drawings and sculpture and museum curators discovered Nancy Grossman's art and will include her in forthcoming exhibitions.'

### **Collections section**

Ulrich Fiedler, who took part in *Collections*, commented: 'The fair has an incredible mix of works, which is good for visitors to look at pieces in categories where they don't usually collect. It was our first UK fair, and we have seen international visitors and have met a lot of people we haven't seen before, which doesn't happen in other fairs. We have had a lot of interest in our De Stijl furniture, and sold two chairs in the region of 100,000 EUR.'

### **Frieze Masters Talks**

In 2015 Frieze Masters Talks expanded to feature nine conversations, co-programmed for the first time by Tim Marlow (Artistic Director, Royal Academy of Arts) who joined Jennifer Higgie (Co-editor *frieze* and Editor, *Frieze Masters* magazine). Frieze Masters Talks was supported by Gucci, Associate Sponsor of the fair.

2016 talks included a panel on contemporary art in historical museums and vice versa with Okwui Enwezor (Haus der Kunst, Munich), Hou Hanru (MAXXI, Rome) and Sheena Wagstaff (The Metropolitan Museum of Art, New York), chaired by Jennifer Higgie; Lynette Yiadom-Boakye (Artist) and Gabriele Finaldi (National Gallery, London) in conversation; a panel on feminist art chaired by writer and curator Alison Gingeras with Nancy Grossman and Joan Semmel – two artists featuring in this year's Frieze Masters *Spotlight* section; Marlene Dumas (Artist) on portraiture; and Cornelia Parker (Artist) in conversation with Dr Maria Balshaw CBE (the Whitworth and Manchester Art Gallery).

### **Groups – 17.5% Increase in Attendance**

The fair saw record institutional attendance, with more than 228 groups including acquisitions groups the world's major museums, visiting from ter-

ritories including Austria, Canada, France, Germany, The Netherlands, Peru, Russia, Switzerland and the USA. Visiting museum groups included Belvedere Museum (Austria), Brooklyn Museum (USA), The Central Academy of Fine Arts - CAFA Art Museum (China), Centre Pompidou (France), Musée d'Orsay (France), Pinakothek der Moderne (Germany), Boijmans van Beuningen (Netherlands), Stedelijk Museum (Netherlands), Museo de Arte de Lima (Peru), Zaçheta National Gallery of Art (Poland), Hermitage Museum Foundation (Russia and UK), Moderna Museet (Sweden), Albright Knox Art Gallery (USA), The Wallace Collection (UK), Yorkshire Sculpture Park (UK), Frick Art and Historical Center (USA), Hirshhorn Museum and Sculpture Garden (USA), Metropolitan Museum of Art (USA), Museum of Modern Art (USA) and Peabody Essex Museum (USA).

Anne Pasternak, Director Brooklyn Museum said, 'From a mini-retrospective of Daniel Buren to an installation of Judy Chicago and ancient African clay goddess figurines, from medieval manuscripts to a bronze table from Pompeii, Frieze Masters galleries made an art fair into an opportunity for discovery, historic thinking and thoughtful creativity.'

Tim Marlow, Artistic Director, Royal Academy of Arts, said, 'The calibre of artworks, galleries and visitors makes Frieze Masters a fair like no other. It feels like an intensive museum experience rather than a fundamentally commercial one.'

Charles Saumarez Smith, Secretary and Chief Executive, Royal Academy of Arts, said, 'I always really enjoy Frieze Masters - an opportunity to see such a wide range of art, ancient and modern, including several monographic displays of the work of Lynn Chadwick, Eduardo Paolozzi and Tony Bevan.'

### **Sponsors and Partners**

In addition to main sponsor Deutsche Bank and Associate Sponsor Gucci, Frieze Masters partners with BMW, the Art Fund, the *Financial Times* and new Official Champagne Ruinart.

**For regular updates on all the fair's news, follow us on Facebook, Twitter and Instagram @FriezeArtFair (#Frieze).**

## 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 four magazines—*frieze*, *frieze d/e*, *Frieze Masters Magazine* and *Frieze Week*—and three international art fairs—Frieze London, Frieze Masters and Frieze New York. Additionally, Frieze organizes a programme 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. Frieze Fairs are sponsored by Deutsche Bank.

**Selldorf Architects** has an international reputation for the specific demands of art-related projects, having completed numerous gallery, exhibition and studio spaces, as well as museums, art foundations and collectors' homes. Completed projects include: Acquavella Galleries, New York; David Zwirner, New York; Hauser & Wirth, London, New York and Zurich; and Neue Galerie New York.

## Sponsors & Partners

**Deutsche Bank:** Frieze London is supported by main sponsor Deutsche Bank for the thirteenth consecutive year, continuing a shared commitment to discovery and artistic excellence. Deutsche Bank is also the main sponsor of Frieze New York and Frieze Masters, since their launch in 2012. 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 programmes. This year, the Deutsche Bank Lounge exhibited new work by Sarnath Banerjee, an exciting artistic talent first discovered by the Bank at Frieze. Acclaimed artist, graphic novelist and filmmaker, Banerjee blurs the boundaries between art and literature. He creates artworks that com-

bine aesthetic boldness with humour and imagination. He was in conversation with Shanay Jhaveri in the Reading Room at Frieze London at 14:30 on Friday 7 October. For further information please visit [db.com/art](http://db.com/art) and [db-artmag.com](http://db-artmag.com)

**Financial Times:** The *Financial Times* is the media partner for Frieze London, Frieze Masters and Frieze New York. Opinionated, expert and fearless – the arts pages of the *Financial Times* are committed to the best independent reporting and reviewing of art around the world, with a fine international team of writers who are discerning, knowledgeable and perpetually interested in the new. Its emphasis is on quality, whether it comes from well-known figures or unknown names.

**BMW:** For almost 50 years, the BMW Group has initiated and participated in over 100 cultural cooperations worldwide. At the heart of the companies relationship with the arts is a long-term commitment to contemporary and modern art, classical music and jazz as well as architecture and design. 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. In London, in partnership with the London Symphony Orchestra, BMW hosts the LSO Open Air Classics, a yearly live concert that is free of charge in Trafalgar Square. The brand co-initiated the live-art focused format ‘BMW Tate Live’ together with Tate Modern and has supported Frieze Art Fair for 12 years. At Frieze Art Fair 2016, the company will present the BMW Individual 7 Series by Esther Mahlangu, a completely unique luxury vehicle that is being offered for sale at <https://www.bmw.co.uk/7seriesauction>. BMW will also host two Art Talks, one at Soho House and one with Esther Mahlangu, as well as providing the official VIP shuttle fleet for guests at the Fair and presenting Frieze Sounds. [bmwgroup.com/culture](http://bmwgroup.com/culture) and [bmwgroup.com/culture/overview](http://bmwgroup.com/culture/overview)

**Ruinart:** Official Champagne for Frieze London, Frieze Masters and Frieze New York, the House of Ruinart laid the first stone of the history of Champagne on September the 1st, 1729. The House of Ruinart expresses its commitment to art by commissioning well-known artists, since 1896, with Alphonse Mucha. This year, the photographer Erwin Olaf received ‘Carte blanche’ by the Maison to show his vision of its cellars, listed last year, on the Unesco World Heritage.



**Gucci:** Founded in Florence in 1921, Gucci is one of the world's leading luxury fashion brands, with a renowned reputation for creativity, innovation and Italian craftsmanship. Gucci is part of the Kering Group, a world leader in apparel and accessories that owns a portfolio of powerful luxury and sport and lifestyle brands. For further information about Gucci, visit [gucci.com](http://gucci.com).

**Art Fund:** The Frieze Sculpture Park app by the Art Fund is available to download for free from the App store and Google Play. The Art Fund is the national fundraising charity for art. In the past five years the Art Fund has given £34m to help museums and galleries acquire works of art for their collections. The Art Fund also helps museums share their collections with wider audiences by supporting a range of tours and exhibitions, and makes additional grants to support the training and professional development of curators. The Art Fund is independently funded, with the core of its income provided by 122,000 members who receive the National Art Pass and enjoy free entry to over 240 museums, galleries and historic houses across the UK, as well as 50% off entry to major exhibitions. For further information please visit: [artfund.org](http://artfund.org)

### **Directors & Curators**

**Abby Bangser** is the Artistic Director for the Americas and Asia. Previously founding Head of the Americas Foundation of the Serpentine Galleries, Bangser also worked as a consultant for Frieze from January 2014. Bangser was previously Director of Annual Giving Programs at the Los Angeles County Museum of Art, and held fundraising positions at the Solomon R. Guggenheim Museum in New York.

**Jennifer Higgie** is a writer, Co-Editor of *frieze* magazine and Editor of *Frieze Masters Magazine*.

**Toby Kamps** is Curator of Modern and Contemporary Art at The Menil Collection, Houston. Kamps has 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 for numerous publications.

**Clare Lilley** who selects and places works for the Sculpture Park, is Head of Programme at Yorkshire Sculpture Park, which received the 2014 Museum of the Year Award. Since 2010 she has had lead responsibility for YSP's exhibitions and projects, the collection and public engagement, including exhibitions of Fiona Banner, Anthony Caro, Amar Kanwar, Yinka Shonibare MBE and Ai Weiwei.

**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 Learning, Architecture and Publishing. Prior to this Marlow was Director of Exhibitions at White Cube (2003-2014). Marlow is an award-winning radio and television broadcaster who has presented over 100 documentaries on British Television. He was the founder editor of *Tate Etc.* magazine and is the author of numerous books and catalogues. He has lectured and participated in panel discussions in more than 40 countries.

**Sir Norman Rosenthal** is a London-based freelance consultant and curator to museums and private galleries and individuals in the UK, Europe, Turkey and the USA. Born in 1944, he studied at the University of Leicester and subsequently undertook postgraduate studies at the School of Slavonic and East European Studies, London University as well as the Free University of Berlin. He organised his first exhibition at the Leicester Museum and Art Gallery in 1964 and subsequently worked at Brighton Museum and Art Gallery and the Institute of Contemporary Arts in London. From 1977 to 2007, Rosenthal was Exhibition Secretary of the Royal Academy of Arts, London, where he was in charge of all loan exhibitions including: 'A New Spirit in Painting' (1981), 'Sensation' (1997), 'Frank Auerbach' (2001) and 'Georg Baselitz' (2007). In Berlin he was co-responsible for exhibitions including 'Zeitgeist' (1982) and 'Metropolis' (1991). He sits on various boards connected to the arts. He was knighted in 2007.

**Victoria Siddall**, Director, Frieze Fairs, has worked for Frieze since 2004 and launched Frieze Masters in 2012. In November 2014, Siddall was appointed

Director of Frieze London (from 2015) and Director of Frieze New York (from 2016), in addition to her existing position as Director of Frieze Masters. Siddall is also co-chair of Studio Voltaire's (London) board of trustees.

**Jo Stella-Sawicka** is Artistic Director for Europe, Middle East, Africa and Russia. She was previously Deputy Director of Frieze Art Fair joining in 2011 for the launch of Frieze New York (2012). Before working at Frieze she was Director at Stephen Friedman Gallery, London. She is a trustee of the Institute of Contemporary Arts, London. She is also on the Round Table group advising on the Crossrail contemporary art commissioning programme.

For further information visit [frieze.com](http://frieze.com).

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