

## **Frieze Masters 2017: Strong Sales Across Collecting Categories and Growing Museum Attendance make for a stand-out Sixth Edition**

Frieze Masters returned to London's Regent's Park from 5–8 October for its sixth edition, bringing together more than 130 dealers of international renown. Featuring six thousand years of art history, the fair presented vibrant juxtapositions of period and genre, attracting a 10% increase in attendance on Preview Day and record VIP attendance throughout the fair. Building on Frieze Masters' role as a significant platform for curatorial discovery and conversation, this year's fair saw the growing attendance of museum leadership from around the world, with a record 230 groups visiting the fair. From Preview Day and throughout the week, strong sales were reported across collecting categories – from tribal art and Old Masters, to manuscripts and 20th-century works – including sales and interest from institutional and private collectors from around the world. Frieze Masters is supported by global lead partner Deutsche Bank for the sixth consecutive year, continuing a shared commitment to discovery and artistic excellence.

Victoria Siddall, Director, Frieze Fairs, commented: 'The sixth edition of Frieze Masters cultivated a dynamic atmosphere with galleries presenting an exceptional quality of artwork alongside talks bringing together renowned artists such as Marina Abramovic, Isaac Julien, and Michael Craig-Martin. The presence of leading international experts, UK regional museum curators, and collectors from around the globe contributed to the growing success of the fair. I was delighted to see the enthusiastic response to the ambitiously curated stands and museum-quality works alongside a range of eclectic collections, with sales made at all levels and across categories to both new and established collectors.'

Galleries across the fair's main and specially curated sections – *Spotlight* and *Collections* – enjoyed strong sales throughout the whole week, placing artworks across all levels of the market, and all collecting categories. Select highlights include: **Dr Jörn Günther's** sale of a rare prayer book *The De Croix Hours* for EUR 3.5 million; **Donald Ellis Gallery's** *Kodak Madonna*, a prehistoric Inuit ivory figure (asking price USD 1.2 million); and **Johnny van Haeften's**



painting by **Gerard Terborch**, *The Card Players*, in the region of GBP 2.5 million, within the first hours of the fair. **Hauser & Wirth** sold a work by **Louise Bourgeois** for USD 4,500,000 during an exceptionally busy second day. **Stephen Friedman Gallery** sold all of **Ilona Keserü**'s works on their stand, ranging up to EUR 95,000 in price; **Kukje Gallery** sold a 1975 work by **Kwon Young Woo** for USD 120,000; **Pace** sold works by **Saul Steinberg** in the range of USD 3,500 - 60,000; **Waddington Custot** sold four works by **Peter Blake** in the first hour of the fair, with prices ranging from GBP 22,000 - 290,000. **Rupert Wace Ancient Art** sold a range of works, from an Etruscan warrior for GBP 3,500 to a mummified falcon at GBP 30,000. In *Spotlight* **Boers Li** sold their signature red **Huang Rui** painting on Preview Day for USD 100,000 and sold on every day of the fair, paintings ranging USD 60,000 - 200,000; and **Anne Mosserie-Marlio Galerie** sold three paintings by **Minoru Onoda** ranging between USD 30,000 - 125,000, with both private and museum interest in the works. In *Collections* **Benjamin Spademan Rare Books** sold a book by **Dubuffet** for GBP 10,000; while **Israel Goldman** sold a number of prints and paintings by **Kawanabe Kyosai**, with prices ranging from GBP 2,600 - 11,000.

Continuing Frieze's role as an environment for the sharing of expertise and curatorial discovery, Frieze Masters attracted leading cultural figures for a week of discussion and debate at the Talks programme curated by **Tim Marlow** (Royal Academy of Arts, London). The exceptional quality and discovery at the fair was supported through collaborations with eminent international curators, including **Toby Kamps** (Blaffer Art Museum, University of Houston), **Clare Lilley** (Yorkshire Sculpture Park), and **Sir Norman Rosenthal** (independent curator), who created sections dedicated to artistic discovery and connoisseurship. The fair also partnered with the **National Gallery**, London for the Art Fund Curators Programme, which brought together leading international experts and UK regional museum curators, including **Taco Dibbits**, Director of the Rijksmuseum, with participants joining him from **Chrysler Museum of Art**, Norfolk Virginia; **Dulwich Picture Gallery**,

London; **J. Paul Getty Museum**, Los Angeles, among many others.

Directors, curators, and patron groups from a record 230 international museums and other arts organisations attended. Highlights from across the world include trustees and patrons groups from **Crystal Bridges Museum of American Art, Louvre, Mauritshuis, Moderna Museet, Pinakothek der Moderne** and **Fine Arts Museums of San Francisco**.

**Dr. Eike Schmidt**, Director, **Gallerie degli Uffizi**, commented: ‘Coming back to Frieze is a great opportunity to meet with colleagues and friends from the museum world, as well as gallerists, collectors and artists; and of course to see great art. Just the remarkable breadth of works at Frieze Masters and the combination between the stands makes it worthwhile coming each year.’

**Taco Dibbits**, Director, **Rijksmuseum**, commented: ‘Great art is always contemporary. At the fair, I was struck by the range of art works on show, from a ritual disc at Ariadne Galleries to an Egyptian shabti boat at Phoenix Ancient Art to a portrait of Hassan El Berberi at Colnaghi, which was very striking for its intensity, its modern composition and its subject matter: something you would not usually expect to see in this context. What struck me going around was the fact that objects from several thousand years BC coexisting with more recent artworks. The desire to care for these things is something very human and universal. I found that very inspiring’.

**Luke Syson**, Cantor Chairman, **The Metropolitan Museum New York**, said: ‘I come to Frieze Masters every year to be surprised – by the tremendous miscellany of the works of art on view, by the telling juxtapositions between modern and historic, by the contrasts and continuities. One always sees something unexpected – and even the more familiar can become interestingly strange and alluring.’

**Max Hollein**, Director and CEO of the **Fine Arts Museums of San Francisco** commented: ‘Despite (or maybe because of) looming Brexit, the city of London and its dynamic art scene and rich cultural offerings felt enormously vibrant, charged and responsive. Frieze is at the epicenter of this, not only as a great fair

but also as a catalyst for activity all over London during its presentation. The heightened interest in activist, agenda-driven art, as a response to the current political climate, also helps resurrect important artistic positions of the recent past and it should be applauded that Frieze helps foster that with its thematic and focus driven special presentations.’

### **Gallery Response**

**Brett Gorvy**, Co-Founder of **Lévy Gorvy** (London, New York): ‘Frieze Masters drew in the top 100 collectors who have the most selective, discerning eye. Quality was key, which is why our aim was to curate a booth that shows important works in an intimate way. From a personal perspective, it has been fantastic to reconnect in London, and the comradery between exhibitors has been great.’

**Johnny van Haften**, Managing Director, Johnny van Haften (London): ‘There has been an incredible response this year, we had our best ever opening day at any fair. We have noted a good increase in footfall from collectors and museums at Frieze Masters. We are seeing real enthusiasm from visitors and definitely a marked increase in interest. I couldn’t praise it more highly.’

**Donald Ellis Gallery** (New York): ‘We are very happy to have sold fourteen works by Friday of the fair, with a highlight being the very oldest work from our exhibition: the Kodak Madonna, the most important prehistoric Inuit ivory figure dating from 500BC–200AD (asking price USD 1.2 million). The cultural diversity of Frieze Masters is a unique opportunity to show these important works that are less part of the mainstream canon. We have been working for years to put together our thematic presentation spanning 2000 years of Inuit art and are very happy with the positive reception. We have had some new buyers and other visitors at the fair showing much interest.’

**Thaddaeus Ropac**, Founding Director, Galerie Thaddaeus Ropac (London, Paris, Salzburg): ‘London confirmed itself as a quintessential city of the art market. The number and internationalities of the collectors at the opening day were beyond our expectations: Apart from the Europeans, many collectors came from the East and West coast of the USA, alongside an increasing number

of Asian collectors. At Frieze Masters we have experienced a stronger interest from collectors who are particularly focusing on art from the height of the 20th century.'

**Gerhard Kehlenbeck, Le Claire Kunst** (Hamburg): 'Frieze Masters offers the advantage of being able to show classical art in the midst of more contemporary booths, it brings us more attention. We have had new clients each year at Frieze from a younger, more contemporary crowd. We are also meeting clients from other regions: Japan, China and Russia for example. It was wonderful to sell two Kniep drawings on the first day of the fair and another work by Gonzalez. We are very satisfied with how much interest we have had.'

**Salomon Lilian**, of Salomon Lilian (Amsterdam): 'It has been a really good experience for us this year. We sold two paintings on the first day, including a work by Jan Steen which was shown for the first time at Frieze Masters. It is especially great that Frieze has brought more museum curators from America and the Netherlands than we have seen before.'

**Dr. Jörn Günther**, Director, Dr. Jörn Günther Rare Books AG (Hamburg): 'We had a great Frieze Masters 2017 and are extremely pleased with our sales, especially among private collectors. We also had some engaging visits from institutional curators from Europe and the United States. We are additionally encouraged by a young and interested public in London with many collectors stopping by to learn from our stand early in their collecting careers.'

**Marc Glimcher**, President, **Pace** (London): 'The major take-away from Frieze this year is the incredible level of effort and care that dealers invested in their presentations. Of course the fair is fundamentally a commercial exercise - and our sales for Saul Steinberg works were strong - but galleries are now seeing fairs like Frieze as an opportunity to not just sell but to enlighten and delight. This phenomenon speaks well of both audiences and galleries at this moment in the market - which together are moving away from just transactions and embracing inspiration.'

**Sam Fogg**, Founder of Sam Fogg (London): 'I'm very pleased. We have sold something every day, to new and old buyers. This year we weren't afraid to be challenging, bringing some more unusual objects to Frieze Masters and have

had a very positive reaction.’

**Fiona Mai**, Director of International Collections, **Boers Li**, (Beijing and New York): ‘Our experience at Frieze Masters has been excellent. It is a good place to meet buyers, and we are very pleased to have sold every day. The Spotlight section has been a great showcase for our presentation of important early works by the pioneering avant-garde Chinese artist, Huang Rui. His signature red painting was snapped up on the first day of the fair’.

**Claire Brown**, Director, **Rupert Wace Ancient Art** (London): ‘It has been very positive. The opening day was great, buzzy, lots of interesting and interested people and a healthy number of sales to UK, European, North American and Far Eastern collectors. As in previous years, our decision to concentrate on works with obvious appeal to the contemporary eye has paid off.’

**Paul Hughes**, Founder, Paul Hughes Fine Arts (London): ‘Frieze Masters lends itself very well to showing our unique pieces, this is one of the first times that museum quality Andean Pre-Colombian textiles have been shown at a fair in London. There is an educated eye coming through at Frieze Masters. People are confident in what they’re collecting. I sold two Andean ‘Feather Tunic’ pieces (dated around 800AD) on the first day of the fair to a collector who had never seen them before. Sir Norman Rosenthal, curator of the *Collections* section, has also made valuable introductions to museums.’

#### **Art Fund Curators Programme**

Following its successful launch at Frieze Masters 2016, the Art Fund Curators Programme returned to the fair with a focus on European and specifically Dutch Old Master painting. In collaboration with the **National Gallery Subject Specialist Network: European paintings pre-1900**, Frieze Masters and Art Fund brought together curators from UK museums with their international counterparts to share professional and specialist networks, knowledge and experience. Participating curators from institutions across Europe and North America include **Lloyd DeWitt (Chrysler Museum of Art, Norfolk Virginia)**, **Taco Dibbits (Rijksmuseum, Amsterdam)**, **Peter Kerber (Dulwich Picture Gallery)**, **Betsy Wieseman (Cleveland Museum of Art)** and **Anne Woollett (J. Paul Getty Museum, Los Angeles)**, among many others.

## **Partners**

In addition to global lead partner **Deutsche Bank**, Frieze Masters partners with **BMW**, **Art Fund**, the **Financial Times**, **The Royal Parks**, Official Champagne **Ruinart** and new partners, luxury property developers **Lodha** and Official Coffee **Lavazza**. The **Maybourne Hotel Group** is the main hotel partner for Frieze Masters 2017.

Frieze raised £19,060 for Save The Children in the cloakroom this year.

## **Further Information**

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

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## **Press Contacts:**

UK, Europe & ROW  
Scott & Co  
Rosie O'Reilly  
[scott-andco.com](http://scott-andco.com)  
tel: + 44 (0)20 3487 0077  
[rosie@scott-andco.com](mailto:rosie@scott-andco.com)

US & Americas  
Resnicow & Associates  
Adriana Elgarresta  
[resnicow.com](http://resnicow.com)  
tel: +1 212 671 5169  
[aelgarresta@resnicow.com](mailto:aelgarresta@resnicow.com)

## **Frieze Contact:**

Michelangelo Bendandi  
[frieze.com](http://frieze.com)  
tel: +44 203 372 6111  
[michelangelo.bendandi@frieze.com](mailto:michelangelo.bendandi@frieze.com)

## Notes to Editors

**Frieze** is the leading platform for modern and contemporary art for scholars, connoisseurs, collectors and the general public alike. Frieze comprises three magazines—*frieze* magazine, *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 and abroad 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 global lead partner Deutsche Bank.

## Partners

**Deutsche Bank:** Frieze Masters is sponsored by global lead partner Deutsche Bank for the sixth 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 programmes. This year, Deutsche Bank Wealth Management had a lounge at both Frieze London and Frieze Masters. Under the title 'Unfolding', the Deutsche Bank lounge at Frieze Masters showed works by British painter and print-maker, Ken Kiff (1935–2011). For further information please visit [art.db.com](http://art.db.com) and [db-artmag.com](http://db-artmag.com).

**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. In London, in partnership with the London Symphony Orchestra, BMW hosts the BMW LSO Open Air Classics in Trafalgar Square, an annual live concert, free of charge to the public. The brand co-initiated the live-art focused format 'BMW Tate Live' together with Tate Modern and has supported Frieze Art Fair for 13 years. At Frieze London 2017, the company will premiere the major new initiative BMW Open Work. BMW will also host an Art Talk at Soho House as well as providing the official VIP shuttle fleet for guests at the fairs. [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. Since then, it has never ceased to perfect the excellence of its wines. Its oenological choice, determined by the predominance of Chardonnay in its cuvées, is the signature of its authentic and recognized expertise. The universe of the House of 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 House that is forever contemporary. The House of Ruinart expresses its commitment to art by commissioning well-known artists, since 1896, with Alphonse Mucha. This year, the internationally renowned sculptor artist, Jaume Plensa, received carte blanche to pay tribute to Dom Thierry Ruinart. The commissioned sculpture made entirely by hand and consisting of embedded letters, represents not only the physical aspect of Dom Thierry Ruinart through the texts that Jaume Plensa has transcribed, but aims to portray him in a symbolic manner with energy and strength.

**The Financial Times** is one of the world's leading business news organisations, recognised internationally for its authority, integrity and accuracy. In 2016 the FT passed a significant milestone in its digital transformation as digital and services revenues overtook print revenues for the first time. The FT has a

combined paid print and digital circulation of almost 870,000 and makes 60% of revenues from its journalism.

**Art Fund** is the national fundraising charity for art. In the past five years alone Art Fund has given £34 million to help museums and galleries acquire works of art for their collections. It 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. Art Fund is independently funded, with the core of its income provided by 123,000 members who receive the National Art Pass and enjoy free entry to over 240 museums, galleries and historic places across the UK, as well as 50% off entry to major exhibitions and subscription to *Art Quarterly* magazine. In addition to grant-giving, Art Fund's support for museums includes Art Fund Museum of the Year (won by The Hepworth Wakefield in 2017) and a range of digital platforms. For further information please visit [artfund.org](http://artfund.org). For media enquiries please email [rmapplebeck@artfund.org](mailto:rmapplebeck@artfund.org).

**The Royal Parks:** Every year there are an estimated 77 million visits to London's eight Royal Parks. The 5,000 acres of historic parkland provide unparalleled opportunities for enjoyment, exploration and healthy living in the heart of London. The Royal Parks are: Bushy Park, The Green Park, Greenwich Park, Hyde Park, Kensington Gardens, The Regent's Park and Primrose Hill, Richmond Park and St James's Park. The Royal Parks also manages Victoria Tower Gardens, Brompton Cemetery, Grosvenor Square Gardens and the gardens of 10, 11 and 12 Downing Street. For further information please visit: [www.royalparcs.org.uk](http://www.royalparcs.org.uk). For media enquiries contact: 0300 061 2128 or [press@royalparcs.gsi.gov.uk](mailto:press@royalparcs.gsi.gov.uk).

**Lodha:** Frieze Masters will see luxury property developers Lodha, the creators of the highly-anticipated No. 1 Grosvenor Square, solidify their long-standing connection with the art world by launching a spectacular VIP lounge in the heart of this year's fair. The lounge has been created to replicate the opulent and timeless elegance that can be found in the recently-unveiled Mayfair property itself, giving our VIP visitors to Frieze Masters a unique taste of what can be

expected from the interiors of the luxury residences. Forming part of the Duke of Westminster's London estate, Grosvenor Square is the centrepiece of Mayfair and on the door step of many of the area's finest establishments including Michelin starred-restaurant and world-renowned art galleries. The space will offer all VIP pass holders of Frieze Masters luxurious surroundings in which they are able to relax and enjoy a complimentary glass of Ruinart Champagne in a bespoke 'at home' setting.

**Lavazza:** Established in 1895 in Turin, the Italian coffee roaster has been owned by the Lavazza family for four generations, and operates in more than 90 countries. 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.

**Maybourne Hotel Group** is the main hotel partner for Frieze Masters 2017. 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.

**Seldorf 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.

## **Directors and Curators**

**Nathan Clements-Gillespie** is Deputy 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 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 and artists for numerous exhibition catalogues and magazines.

**Clare Lilley** who selects and places works for Frieze Sculpture, 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 as 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 curator and consultant 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** serves as Director of Frieze London, Frieze New York and of Frieze Masters. Siddall has been with Frieze since 2004 and launched Frieze Masters in 2012. She is also co-chair of Studio Voltaire's (London) board of trustees.