

Eighth Edition of Frieze New York Marked by Strong Sales, Across Price Points and on Every Day of the Fair, to Leading Collectors and Institutions

Frieze New York 2019 Featured Unprecedented Range of Curated Programming and Collaborations with Museum Directors, Highlighting New York's Role as a Nexus and Catalyst for Ideas and Innovation in the Global Art World

Frieze New York closed its eighth edition on Sunday, May 5, having brought together leading galleries from 26 countries, and driven significant sales and acquisitions by major institutions and collectors across a wide range of price points and on every day of the fair. From a strong opening day and throughout the week, the 2019 edition convened collectors, curators, museum groups, and art enthusiasts from around the world, who responded enthusiastically to the energetic atmosphere and the depth and breadth of the presentations. The 2019 edition offered an unparalleled opportunity to discover emerging, underrecognized, and influential artists of the 20th century, alongside today's most celebrated contemporary artists. Reflecting New York's role as a nexus and catalyst for innovation and ideas in the art world, Frieze New York expanded its commitment to dynamic curated programming with new curators and an unprecedented number of collaborations with leading museum directors. New programming included two exhibitions exploring virtual reality and the significance of self-taught artists; two new sections celebrating Latin American and Latinx art and New York's pioneering gallery community; and the launch of Frieze Sculpture at Rockefeller Center, which is open through June 28, 2019. Presented May 2 to 5, 2019 at Randall's Island Park, Frieze New York was supported by global lead partner Deutsche Bank for the eighth consecutive year.

As a significant platform for galleries at all levels of the market—from the emerging to the internationally established—Frieze New York saw strong sales throughout the week and across every section of the fair with galleries offering works priced from \$10 to \$10 million. Galleries placed



artworks with major private collections and international institutions. Select highlights include: **Marlborough Gallery's** sale of *The Bus* (1995) by **Red Grooms** for \$550,000 in the Spotlight section; **Gagosian's** sale of three monumental works by **John Chamberlain**; and **Galerie Thaddaeus Ropac's** sales of a work by **Robert Longo** for \$600,000, a work by Daniel Richter for approximately \$290,000; and three **Georg Baselitz** works: *Night of the Nightingale IV* (Oboznenko), 1998 for \$565,000, and two untitled works for \$85,000 each. In the Spotlight section, **Galerie Kornfeld** placed three major works by **Elvira Bach** with a museum in China, and additional works to collectors from New York and Hong Kong; and **David Zwirner** sold all six paintings on view by **Harold Ancart**, including one to a museum in the United States and one in Asia, as well as several works by **Christopher Williams**. **Kasmin** sold six works between \$6,500 and \$500,000, by **Elliott Puckette**, **Tina Barney**, **Max Ernst**, **Alma Allen**, and **Jan-Ole Schiemann**. In the JAM curated section, **Sprüth Magers** sold works by **Senga Nengudi** ranging from \$30,000 to \$45,000. **Proxyco** placed all works on view by **Livia Corona Benjamin** in the Diálogos curated section. And **Sean Kelly Gallery** sold *Joint Effort* (2019) by **José Davila**, presented as part of *Frieze Sculpture* at Rockefeller Center.

Numerous galleries across the fair sold out their booths including **Francois Ghebaly**, **Half Gallery**, and **Stephen Friedman Gallery**. In the Focus section, **Rachel Uffner** nearly sold out of its entire booth of works by **Maryam Hoseini**, priced at \$15,000 each; and in the main section, **David Kordansky** nearly sold out its entire booth of works by **Fred Eversley**. In the Frame section, **Galeria Nora Fisch** sold out its entire booth of sculptures by Argentinian artist **Claudia Fontes**; and **Mariane Ibrahim** sold out her booth of work by **Thenjiwe Niki Nkosi**.

The LIFEWTR Fund

For the third year, the Brooklyn Museum acquired work for the museum's permanent collection through The LIFEWTR Fund. The Brooklyn Museum acquired two major works, both from Los Angeles-based galleries: when no softness came (2019) by **Diedrick Brackens** at **Various Small Fires** in the fair's Frame section; and *13 International Dogs* (2019) by **Gala Porras-Kim** from **Commonwealth and Council** in the fair's Diálogos section dedicated to LatinX and Latin American artists. The LIFEWTR Fund builds on the 15-year tradition of museum acquisition funds at Frieze Art Fairs and deepens the partnership between Frieze and LIFEWTR, a premium water brand committed to supporting and advancing the careers of emerging artists on a global stage.

Frieze Stand Prizes

Frieze New York also conferred two awards recognizing exceptional presentations from galleries across the fair.

Jenkins Johnson Gallery (New York and San Francisco) was awarded the Frieze Stand Prize for its presentation of work by Ming Smith in the Just Above Midtown section of the fair. **Hauser & Wirth** received an honorable mention for its presentation of work by **Jenny Holzer** in the main section. The prize jury included **Thelma Golden** (Director and Chief Curator, The Studio Museum in Harlem), **Cathleen Chaffee** (Chief Curator, Albright-Knox Art Gallery), and **Nancy Spector** (Artistic Director and Jennifer and David Stockman Chief Curator, Solomon R. Guggenheim Museum).

This year's Frame prize was awarded to **Company** (New York) for its presentation of work by **Jonathan Lyndon Chase**. Microscope Gallery (New York) also received an honourable mention for its solo presentation of work by **Takahiko Limura**. This year's Frame Prize jury of emerging international art experts included **Aram Moshayedi** (Curator, Hammer Museum), **Murtaza Vali** (Independent Critic and Curator), and **Lauren Haynes** (Curator, Contemporary Art at Crystal Bridges Museum of American Art).

Institutional Attendance

Drawing significant institutional attendance, Frieze New York 2019 welcomed leading curators and more than 200 groups from major art museums and institutions around the world. Highlights include: **Heidi Zuckerman** (Aspen Museum), **Anna Katherine Brodbeck** (Dallas Museum of Art), **Michael Rooks** (High Museum of Art), **Melissa Chiu** and **Stephane Aquin** (Hirshhorn Museum and Sculpture Garden), **Jill Medvedow** and **Eva Respini** (Institute of Contemporary Art Boston), **Stephanie Barron** (Los Angeles County Museum of Art), **Madelein Grynsztejn** (Museum of Contemporary Art, Chicago), **Stuart Comer** (Museum of Modern Art), **Yana Peel** and **Hans Ulrich Obrist** (Serpentine Galleries), **Maria Balshaw** (Tate), **Sheena Wagstaff** (Metropolitan Museum of Art), **Donna DeSalvo**, **Adrienne Edwards**, and **Scott Rothkopf** (Whitney Museum of American Art); plus groups and leadership from the **Sao Paulo Museum of Modern Art (MAM)** (Brazil), **Centre Pompidou** (France), **Stedelijk Museum Amsterdam** (Netherlands), **Garage Museum of Contemporary Art** (Russia), **Hammer Museum** (USA), **British Museum** (UK), **V&A Museum** (UK), **Whitechapel Gallery**

(UK), **Museum of Modern Art, Warsaw** (Poland), **Andy Warhol Museum** (US), **Denver Art Museum** (USA), **Perez Art Museum Miami** (USA), **Walker Art Center** (USA), and **Yuz Museum** (China), among many others.

Komal Shah, trustee of SFMOMA and the Tate Americas Foundation, commented, “It was terrific to see a truly diverse and thoughtful selection of art at Frieze New York this year! The solo presentation of Jenny Holzer at Hauser and Wirth, especially her new redaction paintings, was visually stunning and very relevant to our current times. Other highlights for me ranged from the superbly curated JAM section by Franklin Sirmans, to discovering young artists at Pippi Houldsworth like Jade Fadoujotimi and Stefanie Hienze, as well as the striking solo presentation of Firelei Baez’s works.”

Gallery Response

International collectors responded with great enthusiasm to the gallery presentations across Frieze New York, with galleries reporting significant sales on every day of the fair and at a wide range of price points:

Lisa Spellman, founder of 303 Gallery (New York), remarked, “We’ve had a fantastic week at Frieze New York this year. Our team made strong sales each day for the entire run of the show, placing several works in important private and public collections to American and international clients. From the curated sections, down to the restaurant partners and the ferry, every aspect is carefully considered, contributing to a truly unique experience unlike any other fair.”

Thaddaeus Ropac said, “We’ve had great experiences of Frieze New York over the past few years and, despite an ever-competitive climate, it remains one of the key dates in our annual calendar. We saw strong sales, particularly in the opening days with pieces finding homes in the US, EU, and Hong Kong, reflecting the international presence of buyers in attendance. As a platform for future endeavours, the fairs have always provided a critical and engaged audience, enabling institutional dialogue and opening up exciting opportunities for our artists that we look forward to developing in the near future.”

Daniel Roesler, Partner and Senior Director of Galeria Nara Roesler (Buenos Aires) said, “We are thrilled with this year’s edition of Frieze New York. We had a tremendous response to the solo project which we invited Carlito Carvalhosa to create for our stand. By Friday all of the

works which make up the installation had been placed in exceptional US and Latin American private collections. It was a pleasure to present a powerful new statement by a great Brazilian artist to the global audiences of Frieze.”

David Kordansky said, “I continue to be impressed by the serious group of international collectors who make the annual trek to Frieze New York, as well as the evolution of the fair’s curatorial rigor. We were proud to add timely Southern California history to this dialogue: our solo presentation of Fred Eversley’s cosmic resin sculptures from 1969-84 received a strong and inspiring response, as did Lauren Halsey’s ambitious new carved columns for the Frieze Artist Award, honoring South Central LA and the late Nipsey Hussle.”

Maureen Paley commented, “The Frieze fair in New York this year allowed us to create a platform for emerging artists like Felipe Baeza, Paulo Nimer Pjota and Max Hooper Schneider alongside our more established artists like Wolfgang Tillmans and Gillian Wearing opening up new possibilities and beginnings for everyone in the program. This diversity suits the fair and the collectors it attracts.”

Enrico Polato, founder of Capsule Shanghai said, “I am very excited about the response to our solo booth with Sarah Faux at Frieze this year. As a young gallery from China making its debut in New York, I’ve been thrilled by the warm welcome of public and press. The new cut-canvas collages are a new direction in Sarah’s practice, and I’ve had such positive feedback over the last few days from collectors who were already familiar with her work, with strong sales stretching from Asia, Europe and the States. Frieze New York has been one of the best fairs I’ve taken part in and a unique opportunity to start a dialogue with local institutions and curators.”

David Maupin, co-founder of Lehmann Maupin (New York, Hong Kong, Seoul) commented, “Frieze New York allowed us to debut two new artists to the gallery: Lari Pittman and Helen Pashgian. Both are distinct in perspective, identity, and material, and our ability to place their work speaks to the overall success of the fair. The New York fair also gave us the opportunity to feature Nari Ward, a longtime artist of the gallery, and the focus of a major retrospective currently on view at the New Museum. Within the first hour, we made significant sales to both private and public collections, including the sale of a Nari Ward piece *We the People* (Arabic version) that went to an important UAE institution a well-deserved placement.”

Josh Lilley said, “We made a significant commitment to the booth this year, creating a unique and immersive experience for the audience. Brian Bress’s work requires major costs up front, so we were at first relieved, and then delighted with how the past few days have gone. Established and new collectors have bought works, and we have met some leading curators from the US and Asia.”

Andrew Edlin, founder of Andrew Edlin Gallery (New York) and CEO of the Outsider Art Fair said, “Our solo booth for Dan Miller has been an overwhelming success for the gallery this year. Literally, it could not have gone better.”

Frieze New York Curated Programming

The dynamic programming at Frieze 2019 included an unprecedented number of collaborations with leading museum directors from institutions in New York and across the US. **Patrick Charpenel** (Executive Director of El Museo del Barrio, New York) and **Susanna V. Temkin** (Curator) curated Diálogos, a new themed section for LatinX and Latin American art. **Franklin Sirmans** (Director of the Perez Art Museum Miami) also joined the fair to oversee this year’s tribute section celebrating the enduring legacy of **Linda Goode Bryant** and her pivotal New York gallery, Just Above Midtown (JAM). Frieze New York also introduced two exhibitions in 2019: Electric, dedicated to Virtual Reality artwork, was curated by **Daniel Birnbaum** (renowned Curator, Director of Acute Art and formerly Director of the Moderna Museet in Stockholm); and artist **Javier Téllez** curated The Doors of Perception, an exhibition of self-taught artists in collaboration with the **Outsider Art Fair**.

Frieze New York collaborated with **Courtney J. Martin** (Deputy Director and Chief Curator of the Dia Art Foundation) to oversee the 2019 Frieze Artist Award, supported by the **Luma Foundation**, which enabled the creation of a new commission presented at the fair by winner Lauren Halsey. **Laura Hoptman** (Executive Director of The Drawing Center, New York), served as the curatorial advisor of the fair’s **Spotlight** section, dedicated to 20th-century pioneers. Finally, **Laura McLean-Ferris** (Curator, Swiss Institute) and **Andrew Bonacina** (Chief Curator, The

Hepworth Wakefield) returned to advise Frame, the fair's section for galleries aged 10 years or younger.

Launch of Frieze Sculpture at Rockefeller Center

This year additionally marked the launch of Frieze Sculpture at **Rockefeller Center**, created in partnership with **Tishman Speyer**. **Brett Littman** (Director of the Isamu Noguchi Foundation and Garden Museum in Long Island City, New York), oversees the new public art initiative. Open through June 28, 2019, Frieze Sculpture at Rockefeller Center is free and open to all, and features many artists presenting public sculpture in New York for the first time.

The Frieze LIFEWTR Sculpture Prize

Announced at the opening of Frieze Sculpture at Rockefeller Center, the inaugural Frieze LIFEWTR Sculpture Prize will enable an emerging artist to develop, create, and display a work as part of Frieze Sculpture at Rockefeller Center. The call for applications for Frieze Sculpture at Rockefeller Center 2020 is now open to artists from around the world, with a deadline for submission of July 1, 2019, at 5 pm EST.

PARTNERS

- In addition to global lead partner **Deutsche Bank**, Frieze New York 2019 partnered with **BMW**, **BOMBAY SAPPHIRE®**, **LIFEWTR**, **MATCHESFASHION.COM**, **Richard Mille**, **Official Champagne Ruinart**, **Financial Times**, **Bulleit Frontier Whiskey**, **Tequila don Julio** and **Johnnie Walker**. The Frieze Artist Award was supported by **Luma Foundation**. Frieze Sculpture and **Tishman Speyer** have partnered to present Frieze Sculpture at **Rockefeller Center**.

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 Art Fairs on Facebook. #FriezeArtFair #FriezeNY #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. In 2016 Frieze entered into a strategic partnership with Endeavor (formerly WME | IMG), a global leader in sport, entertainment and fashion.

Endeavor, formerly WME | IMG, is a global leader in sports, entertainment and fashion operating in more than 30 countries. Named one of Fortune's 25 Most Important Private Companies, Endeavor is the parent of a number of subsidiaries with leadership positions in their respective industries, including WME, IMG and UFC. Collectively, Endeavor specializes in talent representation and management; brand strategy, activation and licensing; media sales and distribution; and event management.

Universal Design Studio is an award-winning architecture and interiors practice based in London. It works internationally on commissions including hotels and restaurants, retail spaces, galleries and renowned cultural institutions. Universal uses a bespoke approach for each client, rich in intellectual rigour and creativity, to create inspiring places with a powerful visual impact. Universal have been the architects of Frieze London for the last four years and were responsible for the acclaimed redesign of Frieze London in 2014. Other notable projects include Ace Hotel London and At Six Hotel in Stockholm.

Universal was founded in 2001 by Edward Barber and Jay Osgerby, in response to the growing demand for their distinctive design aesthetic and clever use of material details in an architectural and interior design context. The studio is co-directed by Hannah Carter Owers, Jason Holley, and Paul Gulati.

DIRECTORS AND CURATORS

Daniel Birnbaum is Director of Acute Art, a curatorial laboratory and research hub that collaborates with contemporary artists, providing access to cutting-edge technologies that allow them to translate their creative vision into new digital mediums. From 2010-18, Birnbaum was the director of the Moderna Museet (Stockholm). Prior to that, he had been the director of the Städelschule in Frankfurt, Germany, where he also oversaw Portikus, the school's exhibition space. In addition to his work for museums, he has been well known on the biennial circuit: he co-curated the international section of the 2003 Venice Biennale and was the artistic director of the Biennale's 2009 edition, and he has also co-curated the 2005 and 2007 editions of the Moscow Biennale of Contemporary Art

and the 2008 edition of the Yokohoma Triennale. Birnbaum is also currently an adjunct board member of the Hilma Af Klint Foundation and a contributing editor at Artforum.

Andrew Bonacina was appointed Chief Curator of The Hepworth Wakefield in 2013, having previously served as curator at International Project Space in Birmingham and exhibitions organizer at Chisenhale Gallery (London); he has written on contemporary art for frieze, Mousse, Phaidon and Taschen amongst others.

Patrick Charpenel is Executive Director of El Museo del Barrio. A philosopher by training, Charpenel has worked intensively as a curator and collector, highlighting the paradoxes and ambiguities of the contemporary world. Prior to his appointment at El Museo, Charpenel served as Director of Mexico City's Museo Jumex. He has presented several exhibitions in various forums within and outside Mexico, including Franz West: Elefante Blanco at the Museo Tamayo Arte Contemporáneo, Mexico City; the retrospective Gabriel Orozco at the Museo del Palacio de Bellas Artes, Mexico City; the Art Public section of the 2009 and 2010 editions of Art Basel Miami Beach; 10.2 International Artists-in-Residence, 2010 edition, at Artpace San Antonio, Texas; and the Botanical Garden art project in Culiacan, Mexico. He has published critical essays in specialized journals, and served as a Council Member for the Centre Pompidou-Latin America, Paris, France in 2010.

Tom Eccles is Executive Director of the Center for Curatorial Studies, Bard College, New York. Since 2006, he has been a member of the "Core Group" of advisors for the Luma Foundation, and a curatorial adviser to the Park Avenue Armory. From 1996–2005, he was Director of the Public Art Fund in New York City.

Laura Hoptman, The Drawing Center Executive Director has been a curator of contemporary art and a leading participant in the international art conversation for three decades. She comes to the Drawing Center after eight years as a curator in the Department of Painting and Sculpture at the Museum of Modern Art, an institution where she also began her career in the 1990s as a curator with a specialty in drawing. Included among the dozens of exhibitions that Hoptman has curated, are "Drawing Now: Eight Propositions", a landmark exhibition of contemporary figurative drawing at MoMA; retrospectives of the work of Yayoi Kusama,

Isa Genzken, Henry Taylor, Bruce Conner, and Elizabeth Peyton, and the 54th Carnegie International at the Carnegie Museum in Pittsburgh.

Courtney J. Martin is the Deputy Director and Chief Curator at the DIA Art Foundation. Prior to DIA, she was an assistant professor in the History of Art and Architecture department at Brown University; assistant professor in the History of Art department at Vanderbilt University; Chancellor's Postdoctoral Fellow in the History of Art at the University of California, Berkeley; a fellow at the Getty Research Institute; and a Henry Moore Institute Research Fellow. She also worked in the media, arts, and culture unit of the Ford Foundation in New York. In 2015, she received an Andy Warhol Foundation Arts Writers Grant. In 2012, she curated a focus display at Tate Britain, *Drop, Roll, Slide, Drip...Frank Bowling's Poured Paintings 1973–1978*. In 2014, she co-curated the group show, *Minimal Baroque: Post-Minimalism and Contemporary Art*, at Rønnebæksholm in Denmark. From 2008–2015, she co-led a research project on the Anglo-American art critic Lawrence Alloway at the Getty Research Institute and is co-editor of *Lawrence Alloway: Critic and Curator* (Getty Publications, 2015, winner of the 2016 Historians of British Art Book Award). In 2015, she curated an exhibition of the American painter, Robert Ryman at the Dia Art Foundation, entitled *Robert Ryman*. She is the editor of *Four Generations: The Joyner Giuffrida Collection of Abstract Art* (Gregory R. Miller & Co., 2016). In 2018, she will oversee exhibitions of works by Mary Corse, Dan Flavin, Nancy Holt, Dorothea Rockburne, Blinky Palermo, Keith Sonnier and Andy Warhol at Dia.

Martin received a doctorate from Yale University for her research on twentieth century British art and is the author of essays on Rasheed Araeen, Kader Attia, Rina Banerjee, Frank Bowling, Lara Favaretto, Leslie Hewitt, Asger Jorn, Wangechi Mutu, Ed Ruscha and Yinka Shonibare.

Laura McLean-Ferris is Curator at the Swiss Institute. McLean-Ferris started at the institute in 2015 as an adjunct curator, and has organized several exhibitions for the New York venue since then, such as: “Nina Beier: Anti-Ageing” (2015), “Nancy Lupo: Parent and Parroting” (2016), “Alex Baczynski-Jenkins: Us Swerve” (2016) and “Olga Balema: Early Man” (2016). Prior to the Swiss Institute, McLean-Ferris was an independent curator creating exhibitions for a variety of art spaces, including London's David Roberts Art Foundation, Glasgow Sculpture Studios, S1 in Sheffield, as well as Chapter NY. She was part of the curatorial team for the 13th edition of Performa, and was an associate curator for the 2015 Ljubljana Biennial. She has written for *Artforum*, *Art-Agenda*, *frieze*, *Mousse*, and *Flash Art International*, among other publications. In 2015, she received

a Creative Capital / Warhol Foundation Arts Writers Grant for short form writing.

Loring Randolph: In September 2017, Randolph became the Artistic Director of Frieze (Americas). She determines the vision, strategic goals, and content of Frieze New York. She is also responsible for Frieze's relationships with galleries, collectors and curators throughout the Americas. Prior to her work with Frieze, Randolph had an 11 year history as a gallerist and was a partner of the Casey Kaplan gallery in New York.

Victoria Siddall oversees all four Frieze Fairs in her role as Director. She has worked with Frieze since 2004 and was Head of Development before she launched Frieze Masters in London in 2012. In November 2014 Siddall was appointed Director of all Frieze Fairs, taking over the running of Frieze London, Frieze New York and now Frieze Los Angeles, in addition to Frieze Masters. Siddall is also Chair of the board of trustees of Studio Voltaire, a non-profit gallery and artist studio complex in south London.

Franklin Sirmans is the director of the Pérez Art Museum Miami (PAMM) since fall of 2015. Prior to his appointment, he was the department head and curator of contemporary art at Los Angeles County Museum of Art from 2010 until 2015. At LACMA Sirmans organized Toba Khedoori, Noah Purifoy: Junk Dada; Variations: Conversations in and Around Abstract Painting; Futbol: The Beautiful Game, and Ends and Exits: Contemporary Art from the Collections of LACMA and the Broad Art Foundation. From 2006 to 2010, he was curator of modern and contemporary Art at The Menil Collection in Houston where he organized several exhibitions including NeoHooDoo: Art for a Forgotten Faith, Maurizio Cattelan: Is Their Life Before Death? and Vija Celmins: Television and Disaster, 1964-1966. From 2005 to 2006, Sirmans was a curatorial advisory committee member at MoMA/PS1. He was the artistic director of Prospect.3 New Orleans from 2012-2014. And, he is the 2007 David Driskell Prize winner, administered by the High Museum of Art, Atlanta. He is co-organizing Teresita Fernández: Elemental for 2019.

Javier Téllez: For the past twenty years, artist Javier Téllez (b. 1969, Valencia, Venezuela) has been making films in collaboration with people living with mental illness. Téllez's art has been the subject of solo exhibitions at numerous venues including the Memorial Art Gallery, University of Rochester (2018), the San Francisco Art Institute (2014), Kunsthaus Zürich (2014), Stedelijk Museum voor Actuele Kunst (Ghent, 2013), the Museum of Contemporary Art, Cleveland (2011), and the Bronx Museum

of the Arts, New York (2005). His work has been exhibited at Documenta, Kassel (2012), Manifesta, Trento, Italy (2012), Sydney Biennial (2008), Whitney Biennial, New York (2008), Venice Biennale (2001, 2003), and the Yokohama Triennial (2001). Tellez's work is part of many public collections including those of Tate Modern (London), the Museum of Modern Art (New York), the Guggenheim Museum (New York), the Museum of Fine Arts, (Houston), Kunsthaus (Zürich), National Galerie (Berlin) and the Museo Nacional Centro de Arte Reina Sofía (Madrid). He received a Guggenheim Fellowship in 1999 and the Global Mental Health Award for Innovation in the Arts from Columbia University in 2016. Javier Téllez has lived and worked in New York since 1993.

Susanna V. Temkin is Curator at El Museo del Barrio since summer 2018. Prior to this, she was Assistant Curator at the Americas Society, where she co-curated an exhibition of Brazilian artist Jose Leonilson. From 2011-2016, Temkin served as the Research and Archive Specialist at Cecilia de Torres, Ltd., where she assisted in co-authoring the digital catalogue raisonné of artist Joaquín Torres-García. Her curatorial experience also includes "Atmospheres and Entropies: Works on Paper by Catalina Chervin" (F Street Gallery, Art Museum of the Americas), "FÉLIX GONZÁLEZ-TORRES" (Spring 2015, Great Hall Exhibitions, Institute of Fine Arts, New York University), and "PAND//FOLD//COLLAPSE//Sculptures by Marta Chilindron" (Fall 2014, Great Hall Exhibitions, Institute of Fine Arts, New York University). Temkin has also published essays and reviews in the *Rutgers Art Review*, *Burlington Magazine*, and *Hemispheres*, and has authored the chronology of *Concrete Cuba: Cuban Geometric Abstraction from the 1950s*, produced by David Zwirner Books. She earned her master's and PhD degrees from the Institute of Fine Arts, New York University, where her research focused on modern art in the Americas.

Amy Zion is a curator and writer living in New York City. Since 2016, Zion has worked at the Center for Curatorial Studies at Bard College (New York), where she leads second year practicum on curating and publishing online and co-edits the school's student-led publication *accessions.org*. She is currently curating exhibitions at the Indianapolis Museum of Contemporary Art (2019) and a longer-term research project focusing on "regionalism" in contemporary art. With Helga Christoffersen, she is col-

laborating on a publication of emerging art in Nordic countries; and she edited a monograph on the work of Abbas Akhavan, which was released by Skira in 2018.

Outsider Art Fair: Founded in New York in 1993, the Outsider Art Fair is the original art fair concentrating specifically on self-taught art, and exhibits works by acknowledged masters, including James Castle, Aloïse Corbaz, Henry Darger, Thornton Dial, William Edmondson, Martín Ramírez, Judith Scott, Bill Traylor and Adolf Wölfli, as well as contemporary figures like M'onma, Susan Te Kahurangi King, Frank Walter and George Widener. Quickly recognized for its maverick spirit, OAF played a vital role in building a passionate collecting community and broader recognition for outsider art in the contemporary art arena.

In 2012, OAF was acquired by Wide Open Arts, a company formed by gallerist Andrew Edlin. With its debut edition in 2013, the fair established the Curated Space and OAF Talks programs. The 2013 fair enjoyed rave reviews and more than tripled its previous attendance records. Propelled by this success, Wide Open Arts took the fair to Paris where it recently produced its 6th edition, helping to reinvigorate the city's long tradition of recognizing and championing art brut and self-taught artists.

PARTNERS

DEUTSCHE BANK is the Global Lead Partner of Frieze New York and has supported the work of cutting-edge, international artists and their galleries for four decades. During this time, Deutsche Bank has distinguished itself as a global leader in corporate art programs. This year, in a continuing partnership with Deutsche Bank's Art, Culture & Sports division, the Deutsche Bank Wealth Management Lounge featured the work of Philadelphia-based artist, **ruby onyinyechi amanze**. Born in Nigeria, educated in the UK and now residing in the US, amanze is a global citizen whose nomadic upbringing is reflected in her large-scale drawing and mixed media works. Crossing nationalities and countries, fusing animals and humans, her work provokes timeless questions about displacement and how we define home. Together with the artist **Wura-Natasha Ogunji** amanze staged the improvisational drawing performance "twin" on the lawn in front of the fair tent on Randall's Island. Her work also features in the Deutsche Bank Collection which represents more than 5,000 artists from over 40 countries. It is one of the world's most important collections of contemporary artworks on paper and photography. For further infor-

mation about our support for contemporary art and the Deutsche Bank Collection, please visit db.com/art and db-artmag.com.

BMW: For almost 50 years now, the BMW Group has initiated and engaged in over 100 cultural cooperations worldwide. The company places the main focus of its long-term commitment on 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 such as Andy Warhol, Jeff Koons, Daniel Barenboim, Jonas Kaufmann and architect Zaha Hadid have co-operated with BMW. In 2016 and 2017, female artist Cao Fei from China and American John Baldessari created the next two vehicles for the BMW Art Car Collection. Besides co-initiatives, such as BMW Tate Live, the BMW Art Journey and the "Opera for All" concerts in Berlin, Munich, Moscow and London, the company also partners with leading museums and art fairs as well as orchestras and opera houses around the world. The BMW Group takes absolute creative freedom in all its cultural activities – as this initiative is as essential for producing groundbreaking artistic work as it is for major innovations in a successful business. bmwgroup.com/culture and bmwgroup.com/culture/overview

BOMBAY SAPPHIRE: With a shared mission of celebrating and nurturing creativity around the world, BOMBAY SAPPHIRE is thrilled to be a global partner of Frieze. In its immersive exhibit at Frieze New York, BOMBAY SAPPHIRE reinvigorated a staple ritual, showcasing the art of bath time as one of the most inspiring places to stir creativity. A retreat from the sensory overload of everyday life, the BOMBAY SAPPHIRE Unplugged Lounge combined cocktail and bathing rituals for fairgoers to unplug from the outside world and open their minds to creativity.

BOMBAY SAPPHIRE is the world's number one premium gin by volume and value. BOMBAY SAPPHIRE is created with a unique combination of ten sustainably sourced botanicals from around the globe. The brand's signature distillation process known as vapour infusion is showcased at the BREEAM award-winning Laverstoke Mill Distillery in Hampshire, England. The vapour infusion process skillfully captures the natural flavors of the botanicals which results in the gin's fresh, bright taste. BOMBAY SAPPHIRE, which was awarded a gold medal in the 2018 Las Vegas Global Spirit Awards and a double gold medal in the 2017 San Francisco World Spirits Competition, is recognized for crafting the finest quality gin. For more information, please explore bombaysapphire.com.

LIFEWTR is a premium water brand whose purpose is to support and advance emerging artists on a global stage. In 2018, LIFEWTR was named the Official Global Water and Emerging Program Partner for Frieze as part of a wide-ranging, multi-faceted global partnership that furthers the brand's commitment to supporting emerging artists at various touchpoints. At Frieze New York, The LIFEWTR Lounge featuring an immersive video installation with pieces by Andrew Benson, Sara Ludy and Zach Lieberman, artists of the seventh series for LIFEWTR, Art Through Technology. For more information, please visit www.LIFEWTR.com and follow @LIFEWTR on Instagram.

MATCHESFASHION.COM: Since opening its first London store in 1987 creating fashion with imagination has seen MATCHESFASHION.COM expand into a global leader in luxury fashion. Customers from 176 countries are attracted in store and online to its expert edit of 450 established and emerging designers, coupled with pioneering cultural broadcasting and events centred at 5 Carlos Place in Mayfair. The MATCHESFASHION.COM lifestyle offers each and every customer a unique experience, inspired and assisted by its 24/7 fashion concierge service and member programme - The Curator.

MATCHESFASHION.COM is delighted to have launched its global partnership with Frieze and the opportunity to introduce 5 Carlos Place to an international art audience. For each fair - Los Angeles, New York and London - a unique programme of talks with designers, artists and creatives has been commissioned, recreating the experience of 5 Carlos Place with conversations that create a sense of community and inspire. 5 Carlos Place at Frieze feels like being invited to the ultimate collectors house with the opportunity to enjoy original conversations and create memorable experiences.

Richard Mille began his eponymous brand in 2001. Since then his timepiece creations have taken on legendary status for the way in which they revolutionized and redefined the art of traditional watchmaking. Within the physical confines of a typical watch, Richard Mille's timepieces make full use of three-dimensionally arching spaces and cross sections, both for the watchcase and the movement itself. Even the layout and finish-

ing 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 is 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 centimeters.”

A company belonging to the Richard Mille Group, the Parisian publishing house Éditions Cercle d’Art, has long published monographs of contemporary artists, including Picasso, who strongly supported the institution in its early years. The house also handles 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.

Ruinart: Official champagne partner for all Frieze art fairs including Frieze New York, Maison Ruinart laid the first stone of the history of champagne on September the 1st, 1729. Over almost three centuries, 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 Maison Ruinart is today defined by elegance, purity and light. 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.

Ruinart expresses its commitment to art by commissioning artists, starting in 1896 when Alphonse Mucha created the Maison’s first artwork. Each year, artists receive carte blanche to express their vision of the Maison, to share its heritage, savoir-faire and the excellence of its cuvées. In 2019, Maison Ruinart will reveal its collaboration with the Brazilian artist Vik Muniz who paid tribute to the terroir and the savoir-faire that the Maison is rooted in.

Bulleit Frontier Whiskey is one of the fastest-growing whiskeys in America, founded in 1987 by Tom Bulleit, who attributes that growth to bartenders and cultural partners who’ve adopted it as their own. The Bulleit Frontier Whiskey portfolio is distilled and aged in the Bulleit family tradition, using a distinctive high rye recipe, which gives them a bold, spicy taste. Most recently, Bulleit Barrel Strength Bourbon won a Double Gold medal and Best Straight Bourbon at the 2018 San Francisco World Spirits

Competition.

In 2017, Bulleit celebrated its 30th anniversary with the opening of a new, state-of-the-art distillery located in Shelbyville, Ky. In 2019, a Visitor's Center will open at the Bulleit Distilling Co. in Shelbyville to share our modern, technological and sustainable approach to making great whiskey. Fans are invited to learn more about the past, present and future of Bulleit by visiting the Bulleit Frontier Whiskey Experience at Stitzel-Weller in Louisville, KY., a member of the Kentucky Bourbon Trail® tour. For more information, visit www.bulleit.com or follow @Bulleit on Instagram.

Tequila Don Julio: Founded on the pioneering agricultural principles of Don Julio González and his personal pursuit of perfection, Tequila Don Julio revolutionized the tequila industry and set the standard for ultra-premium tequila. The number 1 premium tequila of choice in Mexico, Tequila Don Julio uses only the highest caliber, fully matured and ripened Blue Agave that has been hand-selected from the rich, clay soils of the Los Altos region of the state of Jalisco. The Tequila Don Julio portfolio includes Tequila Don Julio Blanco, Tequila Don Julio Reposado, Tequila Don Julio Añejo, Tequila Don Julio 70, Tequila Don Julio 1942, and Tequila Don Julio REAL. For more information on Tequila Don Julio, please visit www.DonJulio.com.

Johnnie Walker is the world's number one Scotch Whisky brand, enjoyed by people in over 180 countries around the world. Since the time of its founder, John Walker, those who blend its whiskies have pursued flavour and quality above else. Six generations of skilled Master Blenders have pioneered and crafted bold new flavours that have transformed a small Scottish grocery store business, founded in 1820, into an international whisky business selling stylish, authentic, and iconic blends.

Today's range of award-winning whiskies includes Johnnie Walker Red Label, Black Label, Double Black, Green Label, Gold Label Reserve, Aged 18 Years and Blue Label. Together they account for nearly 19 million cases sold annually (IWSR, 2016), making Johnnie Walker the most popular Scotch Whisky brand in the world.

The Financial Times is one of the world's leading business news organisations, recognised internationally for its authority, integrity and accuracy. The FT has a record paying readership of one million, 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.

TISHMAN SPEYER is a leading owner, developer, operator and fund manager of first-class real estate around the world. Founded in 1978, Tishman Speyer is active across the United States, Europe, Latin America and Asia, building and managing premier office, residential and retail space in 28 key global markets for industry-leading tenants. The firm has acquired, developed and operated a portfolio of over 167 million square feet with a total value of approximately US \$88 billion spread over 406 assets. Signature assets include New York City's Rockefeller Center, São Paulo's Torre Norte, The Springs in Shanghai, Lumière in Paris and OpennTurm in Frankfurt. Tishman Speyer currently has projects at different stages of development in Boston, Brasília, Frankfurt, Gurgaon, Hyderabad, Los Angeles, New York City, Paris, Rio de Janeiro, San Francisco, São Paulo, Shanghai, Shenzhen and Washington, DC. The firm also operates portfolios of prominent office properties in Berlin, Chicago and London. For more information, visit tishmanspeyer.com and find us on social @tishmanspeyer.

Luma Foundation, supporter of the Frieze Artist Award: In 2004, Maja Hoffmann created the Luma Foundation in Switzerland to support the activities of artists, independent pioneers, and organizations working in the visual and performing arts, photography, publishing, documentary filmmaking, and multimedia. Envisioned as a production tool for Ms. Hoffmann's multi-faceted ventures, the Luma Foundation produces, supports, and enables challenging art projects committed to an expansive understanding of environmental issues, human rights, education, and culture.

In 2013, Ms. Hoffmann launched Luma Arles to plan, develop, and manage the Parc des Ateliers, a former industrial site located in Arles, France. Situated adjacent to the city's UNESCO World Heritage sites, the Parc des Ateliers serves as the major programmatic and cultural center for Luma's diverse activities. Luma Arles includes a resource center designed by architect Frank Gehry (to open spring 2020); various industrial buildings rehabilitated by Selldorf Architects; and a public park designed by landscape architect Bas Smets. More info: luma-arles.org.