

Frieze London  
Press Release  
10 October 2017



## Frieze London 2017: 15th Edition Sees Strong Sales, Ambitious Presentations, and Robust Institutional Support

The 15th edition of Frieze London closed on Sunday 8th October, having brought together more than 160 galleries from 31 countries and driven strong sales across the fair and throughout the week. Frieze London 2017 welcomed record VIP attendance on Preview Day and throughout the fair, including a significant rise in international top-tier collectors. This year also saw the return of two major acquisitions funds supported by major institutions, in addition to a record 230 groups in attendance from around the world. Building on the strength of presentations across the fair's main section and the special sections – from the new section *Sex Work: Feminist Art & Radical Politics* to *Focus* – Frieze London continued to build on its role as a vital platform for engaging with contemporary art. Frieze London is supported for the 14th consecutive year by global lead partner Deutsche Bank.

Victoria Siddall, Director, Frieze Fairs said: 'The 15th edition of Frieze London further established the city's importance as both a leading commercial market hub and cultural platform. Galleries and visitors commented on the extraordinary energy of this year's fair, and exhibitors went above and beyond to create ambitious and creative presentations. I am thrilled to see the fantastic response with sales made on the first day through to the last, together with the exceptional engagement of international collectors, museum curators and the public alike. The fair's innovative spirit produced programmes bringing together leading artists, musicians and cultural commentators; and its sections for feminist and emerging art resulted in significant acquisitions for the UK national collection.'

Galleries across the fair's main and specially curated sections – *Focus*, *Sex Work*, *Live* – enjoyed strong sales throughout the whole week, placing artworks across all levels of the market. Select highlights include: **David Kordansky Gallery** with works by **Will Boone** in the range of USD 25,000 to 55,000; **David Zwirner**'s sale of a **Jeff Koons** for USD 2.75 million and a new work by **Kerry**



**James Marshall** to an important European Foundation; **Galerie Thaddaeus Ropac**'s sale of a **Robert Rauschenberg** for USD 1.5 million; **Matthew Marks** sale of a **Jasper Johns** for USD 1.5 million; **Hauser & Wirth**'s sale of a major sculpture by **Hans Arp** for USD 1.1 million to a private collection in Los Angeles, from their 'BRONZE AGE' presentation. **Goodman Gallery** sold out over half the booth on preview day, including a work by **William Kentridge** for USD 385,000 and three works by **David Goldblatt** ranging from USD 15,000-50,000 and **The Sunday Painter** in the *Focus* section sold many of their works by **Emma Hart** on Preview Day, ranging between GBP 10,000-12,000.

### **Museums and Curators**

Continuing Frieze's enduring museum relationships, the fair provides a vital platform for discovery, engagement and acquisition, for institutions and their audiences across the UK and the world.

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 **Carnegie Museum of Art, Centre Pompidou, Crystal Bridges Museum of American Art, Moderna Museet, MAMCO, Museo Rufino Tamayo, Whitney Museum of American Art** and **WIELS**.

Frieze this year partnered with two major acquisition funds for national museums: the **Frieze Tate Fund, supported by WME | IMG**, and the **Contemporary Art Society's Collections Fund** at Frieze in support of a regional museum in the UK: **Towner Art Gallery**, Eastbourne.

**Maria Balshaw**, Director, **Tate** commented, 'The Frieze Tate Fund has made an important contribution to the national collection of contemporary art at Tate. We are once again excited to be able to select work from Frieze so that a broad public at Tate can experience new art as it emerges. We are extremely grateful both to WME | IMG and to Frieze for their support.'

Balshaw also commented on the instantly successful new section for 2017, *Sex Work*, curated by independent curator and scholar Alison M. Gingeras which featured nine solo presentations of women artists working at the extreme edges of feminist practice: ‘As a woman born in 1970 raised by a tribe of feminist aunts, I find it tremendously exhilarating to see the women artists in *Sex Work: Feminist Art & Radical Politics* included in the context of an art fair.’

**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.’

**Agustín Arteaga**, Eugene McDermott Director of the **Dallas Museum of Art** said: ‘We are always excited to travel to London with our Museum trustees to experience both Frieze London and Frieze Masters because of the incredible array of works on display. We also greatly enjoy the programs coordinated between the fairs and the London museums and galleries. Our time in London has been wonderfully invigorating for both the DMA and our supporters. It has also been a great opportunity to have interesting and productive conversations with artists and colleagues to ignite enthusiasm and new ideas for presenting art.’

### **Gallery Response**

**Thaddaeus Ropac**, Founding Director, Galerie Thaddaeus Ropac (London, Paris, Salzburg): ‘London confirmed itself as the 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.’

**Jack Shainman**, Jack Shainman Gallery (New York): ‘We have had an incredible first showing at Frieze London, which has welcomed the gallery and our artists with open arms. During this highly successful week we have connected

with many great collectors and curators from around the globe and placed works with strong institutional and private collections. The energy of the fair is tremendous and we are so pleased to have taken part.'

**David Zwirner Gallery** (New York/ London) said 'This had been our best Frieze yet. The quality of fair, the collectors, and the work at so many of the booths was extremely high. It was great to see sales of major new works by Bridget Riley, Jeff Koons, Carol Bove, Oscar Murillo, Luc Tuymans and Kerry James Marshall to name just a few.'

**Alex Logsdail**, International Director, **Lisson Gallery** (London/New York): 'We were very pleased with the attendance and interest this week, including the sale to a US-based collection of Carmen Herrera's extraordinary work from 1962, Blanco y Verde, as well as consistent sales for works by John Akomfrah, Daniel Buren, Shirazeh Houshiary, Anish Kapoor, Haroon Mirza, Laure Prouvost, , Everything At Once, at Store Studios opening to coincide with the fair seeing high traffic and engagement, we've seen buoyant energy throughout the city, no doubt due to Frieze Week's ongoing success.'

**Matthew Marks Gallery's** Senior Director, **Jacqueline Tran** (New York), commented: 'The atmosphere during Frieze Week feels more dynamic than ever both at the fair and in the city as a whole due to the confluence of exceptional museum shows. We have seen a large audience of serious collectors visit us at Frieze London. Within the first hours of the fair we placed important sculptures by Jasper Johns and Martin Puryear with leading European collections. It was brilliant to be able to present their work in Europe, where this year both artists had retrospective exhibitions in London during Frieze – Jasper Johns at the Royal Academy of Arts and Martin Puryear at Parasol Unit.'

**Galerie Rüdiger Schöttle** (Munich): 'Frieze London was the perfect place to show Thomas Ruff's latest cycle of works "neg<>lapesmidi", referring to Nijinsky's ballet from 1912, for the very first time. We have had a phenomenal response from collectors, curators and the public.'

**Tina Kim**, Tina Kim Gallery (New York) : 'Frieze is an exciting fair for us, which provides the opportunity to introduce new bodies of work by gallery

artists and engage with a fantastic international audience of clients and curators. This year we showed early 1960s works from Wook-Kyung Choi, which sparked a number of conversations, and one of her works is now headed to a private foundation. In addition, we are also pleased to show Minouk Lim, an artist who has a strong institutional career but this marks her first time at a major commercial fair; and we are excited to have her work acquired by a very important American collector.'

**Andrea Caratsch**, founder of Galerie Andrea Caratsch (St. Moritz): 'Alison Gingeras's curated section was a highlight at Frieze London, an eye-opener on an important part of the art world that has been secluded for too long. We were very pleased to experience the high endorsement of the display by the public.'

**Esther Kim Varet**, Founding Director, **Various Small Fires (VSF)** (Los Angeles): 'The quality of collectors, curators, and directors from private art foundations and museums has been extremely high, and we feel very grateful for the opportunity to present an incredibly relevant and timely project by the Harrisons. We are now working on a number of future projects and opportunities, largely due to the exposure we've gotten through the fair this year.'

**Rózsa Farkas**, Founder and Director, **Arcadia Missa Gallery** (London) commented on the Frieze Tate Fund acquisition from their presentation: 'I'm extremely happy about Tate's acquisition of Hannah Black from our stand at Frieze London. I feel that it's a powerful gesture for such a big public collection to support an artist early in her career. It gives a degree of recognition which is extremely encouraging. Hannah is such a brilliant artist, the fact that her work is in a public collection and so many people will have the chance to enjoy the work means so much - I have been so moved by her work and I have no doubt that many more people will continue to also be moved by it too.'

### **Frieze Art Fair Stand Prize and Frieze Focus Prize**

This year, Frieze London included two awards recognizing exceptional gallery presentations across the fair.

The Frieze Art Fair Stand Prize, which acknowledges an outstanding gallery presentation in the main or *Sex Work* section, was awarded to **Galeria Luisa**

**Strina** (São Paulo, main section). A jury of international curators and directors noted that ‘history is so important to curatorial practice, and the range of galleries revisiting important artists was striking, both across the fair and in the Sex Work section Alison M. Gingeras curated on radical feminist artists. Lusia Strina stood out because of their concise presentation of their gallery artists, which brought together a range of impressive works, including two important installations by **Alexandre da Cunha** and by **Renata Lucas**.’

This year’s jurors included **Eungie Joo** (Curator of Contemporary Art, SFMoMA), **Nicolaus Schafhausen** (Artistic Director, Kunsthalle Vienna) and **Dirk Snauwaert** (Artistic Director, WIELS Centrum Voor Hedendaagse Kunst). Special commendations also went to **Mendes Wood DM** (São Paulo), **Galeria Gregor Podnar** (Berlin), **Galerie Hubert Winter** (Vienna), and **Air de Paris** (Paris).

Frieze also awarded the Focus Stand Prize to the most commendable presentation in the *Focus* section, which is for galleries aged 12 years or under. The prize was awarded to **Various Small Fires** (Los Angeles) for their ‘timely and conceptual’ presentation of **The Harrisons**. **Emalin** (London) received a special commendation from the jury for its solo presentation by Russian artist **Evgeny Antufiev**.

This year’s Focus Prize jury included **Richard Parry** (Director, Glasgow International), **Christopher Lew** (Associate Curator, Whitney Museum of American Art, New York) and **Hanne Mugaas** (Director and Curator, Kunsthalle Stavanger).

#### **Museum Acquisition Funds:**

This year saw the return of two major acquisition funds for national museums at Frieze London: the Frieze Tate Fund, supported by WME | IMG, and the Contemporary Art Society’s Collections Fund at Frieze, which supports a regional museum in the UK.

These initiatives resulted in the acquisition of significant works. The Frieze Tate Fund saw an international jury select a work by **Dorothy Iannone** acquired from **Air de Paris** in the new gallery section *Sex Work*, a work by **Mary Beth Edelson** acquired from **David Lewis** also in the *Sex Work* section, a piece by **Hannah Black** purchased from **Arcadia Missa** in *Focus*, and a work by Lawrence Abu Hamdan acquired from Maureen Paley in the main section.

The Contemporary Art Society acquired a major installation by **Dineo Seshee Bopape** for the Towner Art Gallery in Eastbourne, joining a collection anchored in a sense of place. The installation was presented at Frieze London by Sfeir-Semler Gallery.

### **Sponsors and Partners**

In addition to global lead partner **Deutsche Bank**, Frieze London partners with **BMW**, **Art Fund**, the **Financial Times**, Official Champagne **Ruinart**, **Contemporary Art Society** and new partners **American Express**, **Mount Street** and Official Coffee **Lavazza**. Frieze Projects and the Frieze Artist Award are supported by the **LUMA Foundation** for the third consecutive year. **Hotel Café Royal** is the main hotel partner for Frieze London 2017.

**Universal Design Studio** again devised the Frieze London 2017 structure, enhancing the quality of visitors' experience.

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 Art Fairs on Facebook. #FriezeArtFair #FriezeWeek

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**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 program 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 London is sponsored by global lead partner Deutsche Bank for the 14th 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. In



the Deutsche Bank lounge at Frieze London, the Bank will be exhibiting works by prominent film-maker and photographer, John Akomfrah (born 1957). His exhibition in the Bank's lounge, entitled 'Thresholds To Another Time', will showcase new photographic works as well as his award winning film *Auto Da Fé*, in a dedicated viewing room, for which he won the Artes Mundi prize in 2016. 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 premiered the major new initiative BMW Open Work. BMW also hosted 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 pre-dominance 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.

**The Contemporary Art Society** champions the collecting of outstanding contemporary art and craft in the UK. Since 1910 the charity has donated thousands of works by living artists to museums, from Picasso, Bacon, Hepworth and Moore in their day, through to the influential artists of our times. Sitting at the heart of cultural life in the UK, the Contemporary Art Society brokers philanthropic support for the benefit of museums and their audiences across the entire country. Their work ensures that the story of art continues to be told now and for future generations. [www.contemporaryartsociety.org](http://www.contemporaryartsociety.org).

Founded in 2012, the Contemporary Art Society's Collections Fund is designed to support the acquisition of significant contemporary works for Contemporary Art Society museum members across the UK. For 2017 the Contemporary Art Society is once again partnering with Frieze London. The Collections Fund at Frieze will purchase a major work at the fair for Towner Art Gallery, Eastbourne. A key aim of the scheme is to draw together the knowledge, experience and expertise of private collectors with that of museum curators in a programme of research leading to an acquisition. Past acquisitions through the Collections Fund have included works by Simon Fujiwara for Leeds Art Gallery

(2013); Ben Rivers for Royal Pavilion & Museum, Brighton & Hove, and Bristol Museum & Art Gallery (2014); Hito Steyerl for GoMA, Glasgow (2015) and John Akomfrah and Kader Attia for mima, Middlesbrough Institute of Modern Art (2016).

**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: [royalparks.org.uk](http://royalparks.org.uk). For media enquiries contact: 0300 061 2128 or [press@royalparks.gsi.gov.uk](mailto:press@royalparks.gsi.gov.uk).

**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 the 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.

**Hotel Café Royal** is the main hotel partner for Frieze London 2017. Previously the haunt of famed patrons, from royalty and celebrity, to the creative and the notorious, Café Royal has been an established and iconic landmark on the British capital's social scene for a century and a half. In its recent reincarnation as the luxurious Hotel Café Royal, it remains an established favourite for locals, while becoming a global destination.

**American Express:** The Centurion Lounge is the signature lounge program within the broader American Express Global Lounge Collection<sup>SM</sup>, which provides American Express Platinum and Centurion Card Members with access to the most lounges across the globe from a U.S. credit card, including access to more than 1,000 lounges around the world, in 500 plus cities, across 120 countries and counting. Each Centurion Lounge location features a unique selection of exceptional amenities designed to anticipate travelers' needs. Complimentary chef-crafted food menus, premium wines and specialty cocktails from top sommeliers and mixologists, access to high-speed Wi-Fi, premium restrooms and showers, power outlets, and private noise-buffering work stations, are just some of the examples of the world-class services guests can find within a luxurious and contemporary setting. The Centurion Lounge is complimentary for American Express Platinum Card<sup>®</sup> and Centurion<sup>®</sup> Members and two guests.

This year, American Express is bringing a Centurion Lounge pop-up experience to Frieze London. The Centurion Lounge pop up at Frieze London will exhibit limited-edition works by prominent artists from around the world as well as host a series of talks from renowned curators and gallerists from the London area. Platinum and Centurion Card Members (plus two guests or immediate family, for Frieze event only) can enjoy free wifi, premium lounge seating, coffee made fresh via the in-lounge barista, champagne and light food and beverages when they visit the Centurion Lounge at Frieze London. Please find more information on the Centurion Lounge [here](#).

**Mount Street: Fashioning Frieze Week:** This October will see Mount Street 'Fashioning' Frieze Week, as the world famous art fair's first ever destination partner. Luxury giants from Roland Mouret to Erdem and from Jessica

McCormack to Christopher Kane will be celebrating the fusion of fashion and art with an exclusive event series in their boutiques throughout Frieze Week – a series that will further cement the street’s credentials as the London destination ‘Where fashion and art collide’.

**Grosvenor Britain & Ireland** creates and manages high-quality neighbourhoods across the UK and Ireland, including Mount Street. The company’s diverse property development, management and investment portfolio includes Grosvenor’s London estate of Mayfair and Belgravia, in which it has a £1bn rolling investment programme.

**Universal Design Studio** is an award-winning architecture and interior design practice based in London. It works internationally on commissions including boutique 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. Notable projects from Universal Design Studio include the design of Ace Hotel London, and a commission from the Science Museum to design the architectural framework of the Information Age Gallery. Their most recent projects include the design of Singapore-based Odette restaurant in the newly revitalised Singapore national art gallery. 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 and Jason Holley.

### **Directors and Curators**

**Alison M. Gingeras** is a curator and writer based in New York and Warsaw. She has held curator positions at the Solomon R. Guggenheim Museum, New York, the National Museum of Modern Art, Centre Pompidou, Paris, and Palazzo Grassi, Venice. Currently she serves as an Adjunct Curator at Dallas Contemporary in Dallas, Texas in addition to working independently. In the wake of the American presidential election in late 2016, Gingeras co-founded HALT Action Group—the coalition of artists, activists, and psychoanalysts behind the ‘Dear Ivanka’ campaign. In 2009, she co-organized ‘Pop Life’ at the Tate Modern with Jack Bankowsky and Catherine Wood. Most recently, she curated the two-part exhibition ‘The Avant-Garde Won’t Give Up: Cobra and

its Legacy' at Blum & Poe in New York and Los Angeles in 2015; and in 2016, she organized the four-person exhibition 'Blacksheep Feminism: The Art of Sexual Politics' at Dallas Contemporary which featured the groundbreaking '70s work of Joan Semmel, Anita Steckel, Betty Tompkins, and Cosey Fanni Tutti. Her writing regularly appears in *Artforum*, *Tate*, *Etc*, and *Mousse*; and her forthcoming publication, *Sex Work*, expands upon this exhibition. Her research has served as the basis for her curatorial project at Frieze London 2017.

**Ruba Katrib** is currently Curator at SculptureCenter (New York) and was recently appointed Curator at MoMA PS1 (New York), starting 15 October. At SculptureCenter she has produced the group shows 'The Eccentrics' (2015), 'Puddle, Pothole, Portal' (2014) (co-curated with Camille Henrot), 'Better Homes' (2013), and 'A Disagreeable Object' (2012). Recent solo shows include exhibitions with Cosima von Bonin, Aki Sasamoto, Rochelle Goldberg (all 2016), Anthea Hamilton, Gabriel Sierra, Magali Reus, Michael E. Smith, Erika Verzutti, Araya Rasdjarmrearnsook (all 2015), Jumana Manna, and David Douard (both 2014). In her previous post as the Associate Curator at the Museum of Contemporary Art (MOCA), North Miami, she organized several solo and group exhibitions including the first museum retrospectives of Cory Arcangel and Claire Fontaine (both 2010). Katrib has contributed texts for a number of publications and periodicals including *Art in America*, *Parkett* and *cura*. magazine.

**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.

**Ralph Rugoff** is Director of the Hayward Gallery, London. Since his appointment as Director in May 2006, Rugoff has curated exhibitions with Jeremy Deller; George Condo; Tracey Emin, Carsten Holler and Ed Ruscha. He has also curated group exhibition including 'Invisible: Art about the Unseen, 1957-2012'; 'Psycho Buildings: Artists Take On Architecture', 'The Painting of Modern Life' and 'The Infinite Mix'. In 2012 he conceived and organised the project 'Wide Open School, 100 International Artists Reinvent School'. Prior to his appointment, Ralph was the Director of the CCA Wattis Institute for

Contemporary Arts in San Francisco. As a writer he has contributed essays for books and periodicals on a wide range of contemporary artists. In 2015 he curated the Lyon Biennale.

**Fabian Schöneich** is currently Curator of Portikus in Frankfurt am Main, an institution for contemporary art, which is connected to Städelschule, Staatliche Hochschule für Bildende Künste, one of Europe's most influential art schools. Prior to moving to Frankfurt, Fabian worked as Assistant Curator at Kunsthalle Basel and as Curator of LISTE's performance project.

**Victoria Siddall** serves as Director of Frieze London, Frieze New York and of Frieze Masters. Victoria 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.

**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.