

Frieze London
Press Release
10 October 2018



Frieze London 2018: Exceptional Curated Sections, New Museum Collaborations and Expanded VIP Programme Leads to Record International Attendance and Robust Sales Throughout the Week

The 16th edition of Frieze London closed on Sunday 7 October, having brought together ambitious presentations by 160 international galleries in The Regent's Park. A new two-day Preview as well as expanded VIP programming into the weekend, resulted in record attendance of top tier collectors from the United States to South America, Europe and Asia, and sales being made throughout the week.

Indicative of the fair's convening power, Frieze London 2018 saw an increase in museum presence, including strong representation from international institutions. The inaugural **Camden Arts Centre Emerging Artist Prize at Frieze** was launched, alongside the return of two major acquisition funds with **Tate** and **Contemporary Art Society**, demonstrating Frieze's long-standing collaboration with leading institutions. Also new for 2018, the **Frieze Debate** brought together a panel of global museum directors for a free live event and recorded broadcast, in collaboration with **BBC Radio 3**.

Frieze London is supported by global lead partner Deutsche Bank for the 15th consecutive year.

Victoria Siddall (Director, Frieze Fairs) said: 'The atmosphere in London this week has been phenomenal and the city has been packed with people from all over the world, drawn here by the fantastic exhibitions in museums and galleries as well as by the fairs themselves. This translated into substantial sales across all sections of Frieze London and Frieze Masters and throughout the entire week. I'm thrilled that Frieze Week in London continues to be a key destination for collecting institutions and major collectors from around the world and that this year it has been busier than ever. Cultural leaders have commended the significance and contemporary relevance of our themed and curated sections



and programmes that celebrate and support the participation of an incredibly broad range of galleries and artists. It has been a fantastic week and one that shows London at its best, as a global centre for culture and the market.'

Jo Stella-Sawicka (Artistic Director, Frieze London) said: 'I'm elated by the success of the Frieze London programming this year, which has been shaped by innovative curators and engagement with today's most urgent questions. I'm thrilled that major institutions, from the UK Tate Collection to Istanbul Modern, bought works from Social Work and Focus. I'm also delighted with the Contemporary Art Society's acquisitions, which support two of today's most forward-thinking artists in the founding of a new public collection for all to enjoy. New collaborations with the Camden Arts Centre and the BBC, further establish the role of Frieze's programming in supporting the wider cultural landscape. The Frieze Artist Award continues to be a fantastic opportunity for an emerging artist to reach international audiences; and Live and Film, enable galleries and artists to show more experimental works beyond the stand walls, as well as ignite conversations across cultures and disciplines.'

Robust Sales At All Levels

Galleries at all levels of the market saw robust sales across the week, across the fair's main and specially curated sections, with artworks being placed in major private collections and international institutions.

Select highlights include: Galerie Thaddaeus Ropac sale of works by Georg Baselitz for EUR 800,000 and an Antony Gormley for GDP 350,000; Hauser & Wirth's sale of three works by Günther Förg with prices beginning at EUR 350,000 each; David Zwirner sold all the female artists brought to the fair in the first few hours including two works by Carol Bove in the range of USD 350,000-750,000 and by Lisa Yuskavage for USD 900,000. Timothy Taylor sold out its solo presentation of new paintings by Eddie Martinez in the first hour of the fair opening for USD 90,000 each. David Kordansky Gallery sold all works by Calvin Marcus in the range of USD 18,000 - 38,000. In the Focus section, winner of the Focus Stand Prize, blank, sold out their booth by the end of Wednesday with prices ranging between GBP 5,000-13,000; and Los Angeles's Various Small Fires sold paintings by Julie Curtiss at USD 10,000 each to a Korean foundation and M WOODS, Beijing. Institutional interest in the

Social Work section included Weiss Berlin's sale of a Faith Ringgold tapestry to a museum in the range of USD 160,000-500,000; and Istanbul Modern's purchase of multiple works by Ipek Duben at Pi Artworks. The Tate Collection acquisitions also included a seminal artwork by Sonia Boyce from Apalazogallery.

Comments

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

Museums and Curators

Frieze London 2018 welcomed more than 235 groups from institutions around the world – including a marked increase in attendance from Asia and the Americas – cementing the fair's position as a vital platform for discovery, engagement and acquisition.

Groups attended included trustees and patron groups from Barcelona Museum of Contemporary Art (MACBA), Museum of Contemporary Art Chicago (MCA Chicago), Dallas Museum of Art (DMA), Fosun Foundation, Museum of Fine Arts, Houston, Los Angeles County Museum of Art (LACMA), M+ Museum Hong Kong, Museum of Modern and Contemporary Art Indonesia (MACAN), M Woods Beijing, Minneapolis Institute of Art, Centre Pompidou, Palais de Tokyo, Para Site, National Gallery of Prague, Pinakothek der Moderne, Museum of Modern and Contemporary Art Seoul, and Walker Art Center.

Museum directors and curators who attended include: Melissa Chiu (The Hirschhorn Museum), Lynne Cooke (National Gallery of Art, Washington DC), Thelma Golden (The Studio Museum in Harlem), Michael Govan (Los Angeles County Museum of Art), Jessica Morgan (Dia Art Foundation), Lisa Phillips

(New Museum of Contemporary Art), Pavel Pys (Walker Art Centre), Suhanya Raffel (M+ Hong Kong), Aaron Seeto (Museum of Modern and Contemporary Art, Indonesia), Anne Ellegood (Hammer Museum) and Francesco Stocchi (Boijmans Museum).

Alex Gartenfeld, Artistic Director, Institute of Contemporary Art, Miami (ICAMiami) said: ‘The Focus section, dedicated to young galleries, was strong this year and represented a portfolio of important global positions. Frieze Sculpture also highlighted vital and activist voices. And of course, the fair was complemented by a brilliant range of museum exhibitions ranging from early renaissance to the contemporary.’

Iwona Blazwick, Director, Whitechapel Gallery said: ‘Frieze 2018 was ablaze with painting; Social Work stood in counterpoint showing how generations of women who had been excluded from the canon pioneered other mediums including photography, textiles, printmaking and text. Many of the works on display had been made over two decades ago yet their synthesis of identity and performance made them look startlingly contemporary. Bravo to the Frieze team for readjusting the scales!’

Museum Collaborations

In 2018, Frieze partnered with two major acquisition funds for national museums: the Frieze Tate Fund, supported by Endeavor, returned for its 16th consecutive year alongside the third edition of the Contemporary Art Society’s Collections Fund at Frieze, which supports a regional museum in the UK and will this year benefit The Box (Plymouth). In addition, the 2018 saw the launch of the inaugural Camden Arts Centre Emerging Artist Prize at Frieze, awarded to an artist in the Focus section of the fair.

Frieze Tate Fund supported by Endeavor

The 2018 Frieze Tate Fund, supported by Endeavor, acquired works from Frieze London by the following artists as gifts to the Tate collection: **Sonia Boyce** from Apalazzo in the new themed section Social Work; **Giorgio Griffa** from Galleria Lorcan O’Neill in the main section; **Claudette Johnson** from Hollybush Gardens in the main section; and **Johanna Unzueta** from Projectos Ultravioleta in the Focus section.

Contemporary Art Society Collections Fund at Frieze

The Contemporary Art Society has acquired **Kehinde Wiley**'s first film installation and two works – a cloak and mask that relate to the performance practice of **Zadie Xa**, who has a solo stand in the Focus section of the fair. Both works will be donated to The Box, Plymouth, a new museum and art gallery opening in 2020 that brings together six of the city's collections into one venue.

The Camden Arts Centre Emerging Artist Prize at Frieze

Wong Ping (Edouard Malingue, Focus) was awarded the inaugural Camden Arts Centre Emerging Arts Prize at Frieze. Ping will realize a major exhibition at Camden Arts Centre within the next 18 months. The Prize was selected by a panel chaired by Martin Clark, (Director, Camden Art Centre), with Gina Buenfeld, Sophie Williamson (both Programme Curators, Exhibitions, Camden Art Centre) and Joe Hill (Director, Towner Art Gallery, Eastbourne). A group of UK and international patrons have generously supported the Prize. These influential supporters share an interest in supporting the work of emerging artists and the economy of younger galleries within the contemporary art scene.

Gallery Response

Thaddaeus Ropac, Founder, **Galerie Thaddaeus Ropac** (London) said: 'The energy and pace this Frieze is really indicative of London's standing in the global market, and its extraordinary draw. The outstanding quality of the works shown throughout the fair was all the more exciting because of the reception to new works by the younger generation of artists – for us Daniel Richter, Adrian Ghenie, Alvaro Barrington. It's been an exceptional year for us at Frieze.'

Kamel Mennour, Founder, **kamel mennour** (Paris) said: 'London continues to be a meeting place for art audiences from across the world and the interest we had from major museum directors, dedicated private collectors and foundations from the US, Asia and across Europe demonstrates Frieze continues to be an important location to show major works. As a gallerist I believe in providing our artists with platforms to exhibit ambitious works and taking on the challenges that come with this. Reflecting an expanded programme at our London gallery, Frieze provided the ideal opportunity to commission Tatiana Trouvé's

The Shaman (a piece originally conceived for a biennial) complementing our solo shows in London and Paris.’

Georgie Wimbush, Associate Director, **White Cube** (London) said: ‘White Cube has had a strong Frieze week; we’ve been very pleased with the sales from our Liu Wei solo presentation, which was mostly sold on the first day of the fair, and the positive critical response to our striking artist-designed booth. In addition, we can report the placement of American artist Virginia Overton’s sculpture ‘Untitled (122 x 244 View)’ (2018), which has been on show at Frieze Sculpture Park.’

Joost Bosland, Director, **Stevenson**, (Cape Town) said: ‘While sales have been exceptional, the most rewarding aspect of Frieze is that it remains a curator’s fair, with institutions out in full force. It is a reminder that with all the talk about the market, art history still matters most. Between Viviane Sassen on the cover of Frieze magazine, our two-person show of Moshekwa Langa and Sassen in our booth, and Berni Searle’s presentation in Social Work, this has been a bumper year for us.’

Kate McGarry, Founder, **Kate McGarry** (London) said: ‘We’ve been busy straight away, meeting collectors from around the world: some we already knew and many who are new relationships for the gallery, particularly from Asia. It’s been a great fair.’

Do Hyung-Teh, Director of **Gallery Hyundai** (Seoul), said: ‘Frieze continues to be a fair that attracts discerning collectors from around the world across the public and private sectors. The collecting interests of visitors is diverse and informed and this was reflected in the sales we made from the outset; our booths at Frieze London and Masters ranged from Chaekgeori (a still-life painting genre from the 18th century Joseon dynasty) and 20th century Dansaekhwa masters to pioneers of video art Park Hyun-ki and Nam June Paik and contemporary artist Minjung Kim.’

David Maupin, Director, **Lehmann Maupin** (New York) said: ‘Our solo presentation of OSGEMEOS was very well received, with the crowd including many new and younger collectors at the preview and on opening day who

would return to the booth again and again. Paintings sold to collectors in North and South America, Europe, and Asia, a true reflection of how this artist duo's visionary work speaks to a global audience, and confirmed our strategy to give focused attention to an international artist.'

Stefan Benchoam, Co-founder, **Proyectos Ultravioleta** (Guatemala City) in Focus said: 'Frieze London has quickly become a key fair for us in the three years we have taken part; receiving the Focus Stand Prize for our presentation of Vivian Suter and Elisabeth Wild in 2016, exhibiting the very important and challenging work in performance of Regina José Galindo in 2017, and this year with Johanna Unzueta's most recent drawings which have since found a wonderful home at Tate Modern -one of which was acquired through the Frieze Tate Fund. Additionally, the fair consistently delivers high quality presentations from top galleries, and with that lots of institutional interest and great collectors. It's a very dynamic atmosphere overall.'

Kirsten Weiss, Founder, **Weiss Berlin** (Berlin) in Social Work said: 'Presenting Faith Ringgold's exceptional work at Frieze London was wonderful. We had a successful fair and were able to place key pieces with wonderful collections. We had a great audience, from collectors to institutions to artists, that were inquisitive and appreciated hearing about the complex issues Faith addresses in her work. We were honoured to be in the company of galleries showing other great women artists such as Nancy Spero and Sonia Boyce in the Social Work section of Frieze.'

Partner Response

Thorsten Strauss, Global Head of Art, Culture & Sports, Deutsche Bank AG said: 'The partnership between Deutsche Bank and Frieze is an exceptional example of how art and business can work so well together. This year's fairs are a brilliant example of this in multiple ways – the truly unique customer experience and our aligned projects around the centenary of the first women gaining political empowerment were outstanding and enabled conversation throughout the fairs.'

Frieze Stand Prize and Frieze Focus Prize

Frieze London 2018 presented two awards recognising exceptional gallery presentations across the fair.

The Frieze Stand Prize, which acknowledges an outstanding gallery presentation in the main or Social Work section at Frieze London, was awarded to **Sprüth Magers** (Berlin/London/Los Angeles), whose presentation at Frieze London included works by Thomas Demand, Jenny Holzer, Marcel van Eeden and Kaari Upson.

This year's jurors included: Francesco Stocchi (Curator, Modern and Contemporary Art, Boijmans Museum); Anne Ellegood (Senior Curator, Hammer Museum); and Katrina Brown, (Director, The Common Guild). Jurors commented that Sprüth Magers was 'inventive with their use of space and created an absorbing environment that places the works in dialogue with each other, while also highlighting the significance of each individual piece', and that the presentation 'brings together four distinct artists in unexpected harmony.'

The Focus Stand Prize, recognizing an outstanding gallery presentation in the Focus section, was awarded to **blank** (Cape Town). This year's Focus Prize jury included: Margot Norton (Curator, New Museum and co-curator of New Museum Triennial in 2021), Victor Wang (independent curator) and Christina Lehnert (Curator, Portikus Frankfurt). Jurors commented that that blank's presentation 'highlighted the strength of each individual artist' working in a variety of mediums, but also brought them together in a way that is both 'dynamic' and 'complimentary'. They were also impressed by the level of context offered by the gallery about the works on view.

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

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

Sponsors and Partners

In addition to global lead partner Deutsche Bank, Frieze London partnered with BMW, Official Champagne Ruinart, the Financial Times, Richard Mille, Lavazza, Mount Street, Contemporary Art Society and The Royal Parks. Hotel Café Royal was the main hotel partner for Frieze London 2018.

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

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

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

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

Universal Design Studio once again devised the Frieze London 2018 structure, enhancing the quality of visitors' experience.

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 #FriezeWeek

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Notes to Editors

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

and lectures in London through Frieze Academy.

Frieze was founded in 1991 by Matthew Slotover and Amanda Sharp, with the launch of *frieze* magazine, the leading international magazine of contemporary art and culture. In 2003, Sharp and Slotover launched Frieze London art fair, which takes place each October in The Regent's Park, London. In 2012, they launched Frieze New York, which occurs each May in Randall's Island Park, and Frieze Masters, which coincides with Frieze London in October and is dedicated to art from ancient to modern. In 2018, Frieze announced the launch of Frieze Los Angeles, which will open February 14–17, 2019 at Paramount Pictures Studios, Los Angeles.

Partners

Deutsche Bank: Frieze London was sponsored by Global Lead Partner Deutsche Bank for the 15th consecutive year, continuing a shared commitment to discovery and artistic excellence. Deutsche Bank has been supporting the work of cutting-edge, international artists and their galleries for more than 35 years and has distinguished itself as a global leader in corporate art programs. This year, to help celebrate a century of female empowerment, it invited Tracey Emin and her studio to curate an exhibition of works by women artists from the Deutsche Bank Collection. Now one of the world's most important collections of contemporary works on paper and photography, the Collection includes works by 670 female artists from over 40 countries.

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

BMW: For almost 50 years, the BMW Group has been involved in over 100 cultural co-operations worldwide. At the heart of the company's relationship

with the arts is a long-term commitment to contemporary and modern art, classical music and jazz as well as architecture and design. In 1972, three large-scale paintings were created by the artist Gerhard Richter specifically for the foyer of the BMW Group's Munich headquarters. Since then, artists including Andy Warhol, Jeff Koons, Daniel Barenboim, Jonas Kaufmann and architect Zaha Hadid have co-operated with BMW. The BMW Group encourages creative freedom when working with cultural partners – this is essential for producing groundbreaking artistic work just as it is when creating major innovations within a successful business.

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

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

Maison Ruinart expresses its commitment to art by commissioning well-known artists, which it has done since 1896 when Alphonse Mucha was invited to create an artwork that would make an immense impact at the time. This year, the internationally renowned artist Liu Bolin received carte blanche to pay tribute to the savoir-faire and craftsmanship hidden within every bottle of Ruinart. Bolin's fascinating collection of images entitled 'Reveal the (In)

Visible' were created during a residence in August 2017. The extraordinary expertise and devotion of the Maison is showcased through each image of the artist camouflaged against various backgrounds alongside the artisans that are responsible for creating Ruinart's exceptional wines.

The **Financial Times** is one of the world's leading business news organisations, recognised internationally for its authority, integrity and accuracy. The FT marks 130 years in 2018 with a record paying readership of more than 930,000, three-quarters of which are digital subscriptions. It is part of Nikkei Inc., which provides a broad range of information, news and services for the global business community.

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

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

Lavazza: From Italy with passion, Lavazza has over 120 years' experience in

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

Grosvenor Britain & Ireland creates and manages high quality neighbourhoods that are great places to live, work and visit, including Mount Street. Our diverse property development, management and investment portfolio includes Grosvenor's London estate of Mayfair and Belgravia and other developments in London, Oxfordshire and Cambridgeshire. We are part of the Grosvenor Group, one of the world's largest privately-owned property companies, which develops, manages and invests in property in more than 60 cities around the world. As at 31 December 2017, Grosvenor Britain & Ireland had assets under management of £5.2bn

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.

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 2018, 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 The Box, Plymouth, a new museum and art gallery opening in 2020 that brings together six of the city's collections into one venue. 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); John Akomfrah and Kader Attia for mima, Middlesbrough Institute of Modern Art (2016) and Dineo Seshee Bopape for Towner Art Gallery, Eastbourne (2017).

Camden Arts Centre (Registered Charity Number 1065829) is a place for world-class contemporary art exhibitions and education. Founded by artists in 1965, it continues to be a space for the most vital and diverse mix of practices and ideas, with an international reputation for supporting artists at key points in their careers, championing excellence and fostering an open and inclusive environment of ambition, innovation and risk.

Through a regular programme of exhibitions, artist residencies, off-site projects, performances, talks and educational projects, we ensure that Camden Arts Centre remains one of the UK's most dynamic and respected spaces to see, make and talk about art and ideas.

The new Camden Arts Centre Emerging Artist Prize will make a substantial contribution towards the Centre's work in nurturing and developing new voices, new practices and new positions – enabling an emerging British or international artist to achieve the critical exposure that comes with a first show at a major London institution.

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

The Regent's Park is home to the country's largest free to access waterfowl collection and is a vital resource for wildlife at the heart of the capital. Over 100 species of wild bird can be seen in The Regent's Park each year, many breeding on site, and it is the only place in central London where hedgehogs still breed. The Royal Parks is a charity created in March 2017 to manage 5,000 acres of historical Royal parkland across London. The Royal Parks are: Greenwich

Park, Hyde Park, The Green Park, Richmond Park, St James's Park, Bushy Park, The Regent's Park and Primrose Hill, and Kensington Gardens. The Royal Parks also manages Victoria Tower Gardens, Brompton Cemetery and the gardens of 10, 11 and 12 Downing Street. For further information please visit: www.royalparcs.org.uk. For media enquiries contact: 0300 061 2128 or press@royalparcs.org.uk.

Hotel Café Royal is the main hotel partner for Frieze London 2018. Opened in 1865, Café Royal was a wine store, restaurant and the space for the city's most illustrious events. 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.

Hotel Café Royal is a founding member of The Set hotels. At the most outstanding addresses, in the world's most vibrant cities, The Set is creating the modern grand hotels of our time. In each one, we beautifully compose experiences that capture the hearts and minds of our guests, and the spirit and pace of their contemporary lifestyles. Currently consisting of the Hotel Café Royal, the Conservatorium in Amsterdam and Lutetia in Paris, they are inspired by the artistic and imaginative heritage of their buildings and their iconic cultural and vibrant locations. www.thesethotels.com

Delfina Foundation: Founded in 2007, Delfina Foundation is London's largest provider of international residencies. We promote artistic exchange and experimentation around common practices and ideas. Through international partnerships, we create opportunities for artists, curators and writers to reflect on what they do, position their practice within relevant global discourse, produce career-defining research and commissions, and network with colleagues. In 2017, Delfina Foundation launched the world's first residency programme for collectors alongside artists and other practitioners to support the wider arts ecology. Through exhibitions, events and co-commissions, Delfina Foundation builds shared platforms to incubate, present and discuss ideas emerging from our residencies.

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 4 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 and Jason Holley.

Directors and Curators

Diana Campbell Betancourt is the Artistic Director of Dhaka-based Samdani Art Foundation, Bangladesh and Chief Curator of the Dhaka Art Summit. Campbell has developed the Dhaka Art Summit into a leading research and exhibitions platform for art from South Asia, bringing together artists, architects, curators, and writers from across South Asia through a largely commission based model where new work and exhibitions are born in Bangladesh, and has realized significant projects with artists such as Raqib Shaw (co-curated with Maria Balshaw), Tino Seghal, Lynda Benglis, Raqs Media Collective, Shahzia Sikander, Shilpa Gupta, Haroon Mirza, and many others through this unique platform. In addition to her exhibitions making practice, Campbell is responsible for developing the Samdani Art Foundation collection and drives its international collaborations ahead of opening the foundation's permanent home, Srihatta, the Samdani Art Centre and Sculpture Park, opening in Sylhet in early 2019. Concurrent to her work in Bangladesh from June 2016–June 2018, Campbell was also the Artistic Director of Bellas Artes Projects in the Philippines, a non-profit international residency and exhibition programme with sites in Manila and Bataan where she recently curated Bruce Conner's first major solo exhibition in Asia. She chairs the board of the Mumbai Art Room, one of India's leading non-profit art spaces.

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

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: Artistic Director of Frieze London and Frieze Sculpture. She joined Frieze in 2011 as Deputy Director to launch Frieze New York joining the leadership team for the contemporary fairs, having spent 10 years in commercial galleries most recently as Director of Stephen Friedman Gallery. She is a trustee of the Institute of Contemporary Art, London and sits on the commissioning panel for the Crossrail Art Programme - the largest public art scheme in the UK to be unveiled in 2019-2020.

Lydia Yee has been Chief Curator at Whitechapel Gallery since 2015 and most recently curated 'Leonor Antunes: the frisson of the togetherness' (2017) and 'Mary Heilmann: Looking at Pictures' (2016). Before that, Yee was curator at the Barbican Art Gallery, a role she assumed in 2007. Her exhibitions at that institution included 'Magnificent Obsessions: The Artist as Collector' (2015), 'Bauhaus: Art as Life' (2013) and 'Laurie Anderson, Trisha Brown, Gordon Matta-Clark: Pioneers of the Downtown Scene' (2011). Yee was formerly a senior curator at the Bronx Museum of the Arts in New York. She was also co-curator of British Art Show 8 (2015-16), which toured to Leeds, Edinburgh, Norwich and Southampton.