

Frieze London 2019: Most International Edition to Date Closes with Outstanding Sales and Critical Acclaim

The 17th edition of Frieze London closed on Sunday 6 October, having brought together more than 160 galleries from 35 countries, representing the fair's most international edition to date and driving excellent sales across the fair. Frieze London 2019 saw record numbers of museum groups and curators from Europe, the US and beyond. Presented 3-6 October 2019 in The Regent's Park, Frieze London continued to expand on its position as a vital platform for international contemporary art. Frieze London coincides with [Frieze Masters](#) and is supported for the 16th consecutive year by global lead partner Deutsche Bank.

This year also saw the return of two major acquisition initiatives, the Frieze Tate Fund supported by Endeavor and the Contemporary Art Society's Collections Fund at Frieze, and the second edition of the Camden Arts Centre Emerging Artist Prize at Frieze, continuing Frieze's enduring institutional relationships. Following its celebrated launch last year, Frieze and BBC Radio 3 presented the Frieze BBC Museum Debate & Keynote.

Frieze London showcased innovative practice and global artists, from the new themed section *Woven*, curated by Cosmin Costinas, exploring indigenous traditions and colonial legacies, and *LIVE*, curated by Diana Campbell Betancourt, showcasing performance, to *Focus*, supporting ambitious projects by galleries under 15 years old, and Frieze Talks which this year looked at the Bauhaus and art's role in society.

Victoria Siddall, Global Director, Frieze Fairs said: 'The atmosphere in London this week has been electric and visitors from all over the world have really seen it at its best – from the great works shown at Frieze London and Frieze Masters to the fantastic exhibitions and events at museums and galleries across the city. Frieze London this year was the most international fair we have ever staged, with galleries from 35 countries and visitors from all over the world, including a record number of curators and museum groups. This global spirit was further strengthened at Frieze London by curated sections *Woven* and *Live*, as well as by Frieze Sculpture. This strong international presence, coupled with major sales across both fairs, once again attests to London's importance as a global centre for art and culture. It has been a fantastic week in the city and I am enormously grateful to everyone who contributed to its success.'



Art Market

Galleries at all levels of the market saw strong sales across the week, with sales reported from USD 5,000 to 5,000,000, placing artworks with both important private collections and international institutions.

Sold out booths included Lisson Gallery, which placed all works within the first two hours of the fair, including pieces by Stanley Whitney which were sold to two Middle Eastern institutions, one Norwegian institution and an important private collector. Simon Lee Gallery's booth garnered successful sales of works by Donna Huanca with prices ranging from USD 50,000 - 80,000. David Kordansky Gallery also found success with their solo presentation by Los Angeles-based artist Ivan Morley, with all works selling for USD 40,000–85,000. Gagosian Gallery placed all paintings by Sterling Ruby, priced at USD 325,000 in the opening hours of the fair. Galeria Nara Roesler sold out their booth of works by Raul Mourão on the first day of the fair: three large scale sculptures (price range: USD 90,000); one medium size sculpture (USD 70,000); four small scale sculptures (USD 10,000); and one video (USD 7,000); Tiwani Contemporary, new to the fair in the *Focus* section, sold out their solo booth by Joy Labinjo within two hours of the fair opening, with work sold for GBP 10,000 to a mix of museums and private collections. Galerie Sultana, also in the *Focus* section, also sold out their booth of works by Paul Maheke and Jean Claracq.

Galerie Thaddaeus Ropac sold several works by Georg Baselitz and Elizabeth Peyton to a private Asian collection. Hauser & Wirth reported record opening sales across both fairs, including a work by Philip Guston sold in the range of USD 5,000,000 and a Mark Bradford work, sold for USD 3,400,000. David Zwirner sold *manifestation* (2018-19) by 2019 Turner Prize nominee Oscar Murillo for USD 400,000, and a work by Kerry James Marshall for USD 3,800,000 to an American museum, alongside sales of works by Neo Rauch for USD 1,500,000, Isa Genzken for EUR 200,000, Francis Alÿs for USD 180,000 and Lucas Arruda for USD 75,000. Pace Gallery sold a number of works in the first few hours of the fair by artists including Adrian Ghenie, Loie Hollowell, Adam Pendleton, Nina Katchadourian, Nigel Cooke and Song Dong, Brent Wadden, Yoshitomo Nara, Prabhavathi Meppayil and Kevin Francis Gray.

Goodman Gallery sold four bronze sculptures by William Kentridge to a European collection, totaling USD 1.2 million. Maureen Paley sold Paulo Nimer Pjota's *Opium poppies for 12:00* (2019) for USD 35,000; Max Hooper Schneider's *Fresco* (2019) for USD 35,000; and Michaela Eichwald's *Theater* (2019) for EUR 30,000. kamel mennour sold a new large-scale work by Neil Beloufa for EUR 80,000 as well as some of the smaller works, each for EUR 20,000. Pilar Corrias sold a

trptych of portraits by Tschabalala Self on the first day for GBP 75,000. Grimm sold work by another painter to watch, Loie Hollowell, for USD 75,000.

Kukje Gallery sold over 10 works on the first day after which they rehung over half of the booth. Sales included *Dialogue* (1936) by Lee Ufan for price range USD 260,000 – 300,000, *Conjunction 17-99* (1935) by Ha Chong-Hyun for price range USD 130,000 – 150,000 and two Julian Opie works in the range of USD 40,000 – 85,000. 1335 Mabini in the *Woven* section sold four works by Cian Dayrit, at GBP 7,200. Mendes Wood DM sold two paintings by Lucas Arruda to a European institution, a major light installation and several photographs by Paulo Nazareth to a European museum, a Paulo Nimer Pjota installation, three paintings by Patricia Leite, one painting by Rubem Valentin and another by Amadeo Luciano Lorenzato.

Frieze Tate Fund supported by Endeavor

The [2019 Frieze Tate Fund](#), supported by Endeavor, acquired works from Frieze Masters and Frieze London by the following artists as gifts to the Tate collection: Marc Camille Chaimowicz at Andrew Kreps Gallery and Paulo Nazareth at Stevenson Gallery in the main section at Frieze London; Patrick Staff at Commonwealth & Council in the *Focus* section; and Jagoda Buić from Richard Saltoun Gallery in the *Spotlight* section at Frieze Masters.

Contemporary Art Society Collections Fund at Frieze

The Contemporary Art Society [acquired 11 works](#) from the renowned living archive of photographs that commemorates and celebrates Black lesbians, trans and gender non-conforming individuals in South Africa for Nottingham Castle Museum & Art Gallery. When Nottingham Castle Museum & Art Gallery re-opens in Spring 2021 following a GBP 30,000,000 redevelopment project, the eleven photographic portraits by South African artist Zanele Muholi will be a central part of the new displays.

Museums and Curator Attendance

In addition to major UK institutions, more than 200 international museums and other arts groups attended the fair, including trustees and patrons from: Albertina, Baltimore Museum of Art, Barnes Foundation, Dallas Museum of Art (DMA), Dia Art Foundation, Fondation Cartier, Gallery Weekend Beijing, Solomon R. Guggenheim Museum, Hirshhorn Museum and Sculpture Garden, KW Institute for Contemporary Art, New Museum, Musée d'Orsay, Palais de Tokyo, Peabody Essex Museum (PEM), Perez Miami Art Museum (PAMM), Stedelijk Museum.

International directors and curators who attended included who attended included Tanya Barson (MACBA Barcelona) Naomi Beckwith (Museum of Contemporary Art Chicago), Klaus Biesenbach (MOCA LA), Katherine Brinson (Guggenheim), Anna Katherine Brodbeck (Dallas Museum of Art), Vincenzo de Bellis (Walker Art Center), Connie Butler (Hammer Museum), Michael Govan (Los Angeles County Museum of Art (LACMA), Eungie Joo (San Francisco Museum of Modern Art (SFMOMA), Pablo Leon de la Barra (Guggenheim), Courtney J. Martin (Director, Yale Center for British Art), Lisa Phillips (New Museum of Contemporary Art), Franklin Sirmans (Pérez Art Museum Miami), Eva Respini (ICA Boston), Kitty Scott (Art Gallery of Ontario), Sheena Wagstaff (The Met) and Moritz Wessler (Fridericianum, Kassel).

The Camden Arts Centre Emerging Artist Prize at Frieze Julien Creuzet (High Art, Focus) was awarded the [Camden Arts Centre Emerging Arts Prize at Frieze](#). Creuzet will realize a major exhibition at Camden Arts Centre in October 2020. This annual prize – unveiled for the first time at Frieze London 2018 and now in its second year – offers invaluable critical exposure to an emerging artist, that goes with having their first show at a London institution.

The 2019 Prize was selected by a panel chaired by Martin Clark, (Director, Camden Arts Centre), with Gina Buenfeld and Sophie Williamson (Exhibition Curators, Camden Arts Centre) and Francesca Bertolotti-Bailey, (Acting Head of Programme at Kettle's Yard). A group of UK and international patrons have generously supported the Prize, including Lead Supporters Alexandra Economou, Noach Vander Beken, and Georgina Townsley. These patrons share an interest in supporting the work of emerging artists and the economy of younger galleries within the contemporary art scene.

2019 Stand Prizes

Frieze London 2019 included two awards recognizing exceptional gallery presentations across the fair.

The [Frieze Stand Prize](#), which acknowledges an outstanding gallery presentation in the main or *Woven* section at Frieze London, was awarded to Stephen Friedman Gallery (London) for their presentation of two solo projects by Swedish artist Mamma Andersson and Brazilian artist Tonico Lemos Aua.

This year's jurors included: Courtney J. Martin (Director, Yale Center for British Art); Moritz Wessler (Director, Fridericianum, Kassel); and Kitty Scott (Carol and Morton Rapp Curator of Modern and Contemporary Art, Art Gallery of Ontario).

Frieze awarded the [Focus Stand Prize](#) to Proyectos Ultravioleta (Guatemala City) for their presentation of Hellen Ascoli in the *Focus* section, which is for galleries aged 15 years or under.

This year's Focus Prize jury included: Fatoş Üstek (Director, Liverpool Biennial); Anna Katherine Brodbeck (Senior Curator of Contemporary Art, Dallas Museum of Art); and Tanya Barson (Chief Curator, MACBA Barcelona).

Gallery Response

Marc Glimcher, CEO and President of Pace Gallery said: 'Despite the unsettling and unsettled political situation we all find ourselves in, Frieze proved again the power of art and artists to bring people together. London continues to be a hub for artists and collectors to connect. Our booth was a huge success for us and our first opportunity to show Sam Gilliam and Nina Katchadourian. As always, the dealers brought great work. The toughest thing about Frieze is resisting the urge to go shopping at other booths when you should be working at your own!'

Emma Astner, Co-Director, Koppe Astner said: 'As a UK gallery Frieze has always been important for us. The fair has been very supportive of our growth and this year, our first in the main section, was a great success. We were able to place Charlotte Prodger's work from the Venice Biennale in a museum collection and we met some exceptional new clients from Korea and China. Frieze is also always an opportunity to reconnect with European clients and curators from the many exciting institutions in London.'

Thaddaeus Ropac, Founder, Galerie Thaddaeus Ropac said: 'This year's Frieze London was really testament to both the breadth of London's art scene and its art market, and it's clear to see why it continues to have such a strong draw for international collectors - even with the backdrop of the ongoing uncertainty of Brexit. The sales were strong, as were the number of collectors in attendance, and we were pleased to have welcomed more Asian collectors, as well as a strong museum and curator presence.'

Beyond this, Frieze London has really excelled in creating strong synergy between the fair and the array of outstanding exhibitions and events across the city. For us it was particularly meaningful to have had a connective thread between the opening of our London gallery show and our presentation at the fair, through our co-production of a series of Oskar Schlemmer Bauhaus Dance performances as part of the Frieze LIVE programme. We were able to present a completely different aspect of the artist's work at Frieze to what we are showing

in our gallery exhibition - further contextualised by the fair's programme of talks relating to the Bauhaus to mark its centenary.'

Rita Targui, Gallery Director of STPI Gallery, Singapore, said: 'What stood out to us was not only the diversity of fair visitors, but also the diversity of collectors with whom we have conducted our sales. Whilst there was an initial apprehension in the art scene towards how the reality of Brexit might impact public interest in the fair and potential sales, the fair has withstood those tensions and provided an excellent platform for us. This is especially significant as it is our first year participating, and the overwhelming reception and favorable support towards the solo presentation of South Korean artist Do Ho Suh has been extremely encouraging.'

Joumana Asseily, Founder, Marfa' (Beirut) said: 'This was our first participation to Frieze London, and we were truly impressed by the quality and caliber of the attendees. We've had the opportunity to exchange with major institution directors, curators, and passionate private collectors, and have been really pleased with the interest and response the work of Lamia Joreige has received. The general atmosphere at the fair is quite unique and the audience's enthusiasm highly communicative.'

Alexander Gray, Owner and Principal, Alexander Gray Associates said: 'We have enjoyed ongoing curatorial engagement for our artists with UK institutions, which drove our decision to participate in Frieze London. Being at Frieze London has expanded meaningful conversations about the gallery's program with international institutions, collectors, and colleagues alike. And, in a time of market consolidation and stratification, it is heartening to be side by-side with our gallery peers, with many of whom we enjoy collaborations. In this way, we can message to the public that ours is a unique industry with a common purpose: bringing visibility to the risk-taking, innovative artists of our time.'

Sponsors and Partners

In addition to global lead partner Deutsche Bank, Frieze London partnered with BMW, Bombay Sapphire®, Arto LIFEWTR®, MATCHESFASHION, Richard Mille, Ruinart Champagne, Hotel Café Royal, The Standard, The Contemporary Art Society, Camden Arts Centre, The Financial Times and National Saturday Club.

BMW OPEN WORK

The third BMW Open Work was commissioned from acclaimed Paris-based artist Camille Blatrix. Curated by Attilia Fattori Franchini, BMW Open Work gives an artist a platform to push the boundaries of their art, starting the project with a

creative dialogue between arts, technology, engineering and design to pursue their practice in innovative new directions. Blatrix presented the new commission in the BMW Lounge at Frieze London 2019.

Frieze Arto LIFEWTR® Sculpture Prize

Frieze announced Beatriz Cortez as the winner of the inaugural Frieze Arto LIFEWTR® Sculpture Prize, a new large-scale outdoor commission by an emerging artist. The prize was established to enable an artist to create a new work unveiled as part of Frieze Sculpture at Rockefeller Center, New York: a program of works by leading international artists, curated by Brett Littman that will open on 22 April 2020 and coincides with Frieze New York.

Deutsche Bank Wealth Management Lounges

This year, the Deutsche Bank Wealth Management Lounges at Frieze London & Frieze Masters featured the work of one of the most influential photographers working today, Viviane Sassen. The Dutch artist debuted an immersive installation of images drawn from a recent video made for a project at Versailles, using artefacts and architecture of the palace to allude to its many hidden histories. Viviane Sassen's work features in the world-renowned Deutsche Bank Collection which forms part of the bank's Art, Culture & Sports program.

Further Information

Frieze London and Frieze Masters will return 8–11 October 2020.

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

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 opened February 14–17, 2019 at Paramount Pictures Studios, Los Angeles. In 2016 Frieze entered into a strategic partnership with Endeavor, a global entertainment, sports and content company.

Endeavor is a global entertainment, sports and content company comprised of industry-leading brands including WME, IMG and UFC. Named one of Fast Company's Most Innovative Companies, Endeavor specializes in talent representation; brand marketing and licensing; content development, distribution and sales; event management; and a number of direct-to-consumer offerings.

The Royal Parks is the charity that exists to make sure London's eight historic royal parks will always be there to enrich the lives of local residents and visitors to London. This recently created charity does this by:

- Sensitively and sustainably protecting and conserving the heritage landscapes of the parks. Adding value to every visit by providing information and opportunities to find out more about the historic significance of the parks and the wildlife that lives in them today
- Supporting and encouraging the development of biodiversity in the parks
- Encouraging visitors to support their physical and mental health by using the parks for relaxation and exercise

It costs GBP 40 million a year to manage the parks. The charity raises around 75 percent of this money itself, with the remaining 25 per cent coming from Government.

For further information please visit: www.royalparks.org.uk and follow us on @theroyalparks, [Facebook.com/TheRoyalParksLondon](https://www.facebook.com/TheRoyalParksLondon) and [Instagram.com/TheRoyalParks](https://www.instagram.com/TheRoyalParks).

DIRECTORS AND CURATORS

Cosmin Costinas was born in Satu Mare, Romania in 1982. He is an author and freelance curator, based in Bucharest and Vienna. After his studies in art history

and history at the Babes Bolyai University in ClujNapoca, he now is contributing editor of the magazines Idea Arts + Society (Cluj) and Version (Paris and Cluj), and visual arts consultant for Romanian National Television. His latest curatorial projects include Textground (Prague, 2004) and Laicitate dupa Complicitate (Secularity after Complicity, Bucharest, 2005). His upcoming writing projects include a comprehensive book on Romanian contemporary art after the year 2000 (together with Mihnea Mircan). Since January 2006, he has been a member of the editorial team of Documenta 12 Magazine Project. The writer, critic, and member of ERSTE Foundation's PATTERNS advisory board is executive director/curator of the Para/Site Art Space, Hong Kong's leading non-profit organization dedicated to contemporary visual art exhibitions. Costinas is Asia's first Outset Curator of Contemporary Art.

Diana Campbell Betancourt is a curator committed to fostering a transnational art world. Her plural and long-range vision addresses the concerns of underrepresented regions and artists alongside the more established in manifold forums. As the Founding Artistic Director of the Samdani Art Foundation and Chief Curator of the Dhaka Art Summit since 2013, Campbell Betancourt has developed DAS into the foremost research and exhibition platform for art from South Asia. For Srihatta, an Art Center and Sculpture park that will be the foundation's permanent home, she is curating its inaugural exhibition from the foundation's collection that she has been entrusted with forming. Concurrent to her work in Bangladesh, from 2016 to 2018 Campbell Betancourt was the Founding Artistic Director of Bellas Artes Projects, a non-profit international residency and exhibition program with sites in Manila and Bataan. As an independent curator, she has realized many significant solo projects and group exhibitions at leading institutions and galleries. She chairs the board of the Mumbai Art Room, one of India's leading non-profit spaces.

Through her exhibitions, artist commissions, education outreach, and teaching and scholarly cross-pollination in conjunction with academic research centers, Campbell Betancourt is laying the groundwork for valuable cross-cultural dialog, nurturing solidarity across the Global Majority, and the necessary rewriting of art history for our collective future. Educated at Princeton, Campbell Betancourt has been living and working across Asia since 2010. She currently lives in Brussels and Dhaka.

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.

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.

PARTNERS

Deutsche Bank has been the Global Lead Partner of Frieze worldwide since 2004, supporting Frieze in a relationship that has strengthened and developed over the past 16 years. Deutsche Bank's continuing and developing partnership with Frieze illustrates its commitment to encouraging excellence and new artistic talents from around the world. The bank has been supporting the work of cutting-edge, international artists and their galleries for 40 years and has distinguished itself as a global leader in corporate art programs.

This year, the Deutsche Bank Wealth Management Lounges at Frieze London & Frieze Masters featured the work of one of the most influential photographers working today, Viviane Sassen. The Dutch artist debuted an immersive installation of images drawn from a recent video made for a project at Versailles, using artefacts and architecture of the palace to allude to its many hidden histories. Viviane Sassen's work is featured in the world-renowned Deutsche Bank Collection which forms part of the bank's Art, Culture & Sports program.

Other examples of Deutsche Bank's commitment to making a positive impact through art, culture and sports are its 30 year global partnership with the Berlin Philharmonic and its program at the 'Palais Populaire', the bank's dedicated cultural centre in the heart of Berlin.

Deutsche Bank provides commercial and investment banking, retail banking, transaction banking and asset and wealth management products and services to corporations, governments, institutional investors, small and medium-sized

businesses, and private individuals. Deutsche Bank is Germany's leading bank, with a strong position in Europe and a significant presence in the Americas and Asia Pacific. Deutsche Bank Wealth Management is one of the largest wealth managers worldwide, with approximately 213 billion euros of assets under management, as at June 30, 2019.

[db.com/art-culture-sports](https://www.db.com/art-culture-sports)
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BMW: For almost 50 years now, the BMW Group has initiated and engaged in over 100 cultural co-operations 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.

BMW has supported Frieze Art Fair for 15 years. At Frieze London 2019, the company showcased the third installment 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. For its first iteration, artist Olivia Erlanger integrated motion-sensitive sculpture, audio and immersive fog in her work *Body Electric*; while in 2018, Sam Lewitt engaged with BMW intellectual property and engine production to reimagine the manufacturing cycle as an engine in *CORE (the Work)*. In 2019 Paris-based artist Camille Blatrix created an installation that can be experienced in the BMW Lounge and online. BMW also hosted an ArtTalk at Soho House as well as provide 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.

BOMBAY SAPPHIRE® is the world's number one premium gin by 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 flavours of the botanicals which results in the gin's fresh, bright taste. BOMBAY SAPPHIRE is recognized for crafting the finest quality gin. For more information, please explore www.bombaysapphire.com.

ARTO LIFEWTR® is a premium water brand committed to supporting and advancing emerging artists on a global stage. It is the Official Water and Emerging Program Partner for Frieze and the multi-faceted global partnership helps further the shared commitment to supporting artists through various touchpoints throughout the year. At Frieze London, Arto LIFEWTR hosted a lounge experience for guests to hydrate whilst enjoying an immersive art experience from the three artists behind its second bottle series, Unconventional Canvas. This series focuses on access to art and celebrating often overlooked objects, subject matters and locations. To learn more about Arto LIFEWTR, visit www.artolifewtr.co.uk and follow @artolifewtr on Instagram.

MATCHESFASHION: Founded in 1987 MATCHESFASHION has become one of the biggest global destinations in online luxury for men and women, with a modern edit of over 450 established and new generation designers, delivering to over 176 countries. Our aspiration is to be the most personal luxury shopping site in the world. We offer 24/7 advice through our fashion-concierge team MyStylist, as well as at our London stores and new retail experience, event space and broadcasting hub at 5 Carlos Place in Mayfair.

MATCHESFASHION x Frieze London is the third in a series, and part of a global partnership with Frieze, the first in Los Angeles in February followed by New York in May. For each fair, we have created a unique, localised program of talks and events with all events accessible to a global audience, broadcast through our digital channels which reach over one million unique visitors annually. This week's schedule included conversations, installations, performances and a runway show with experts in the fashion, arts, design and human rights field including artists Haas Brothers & Marc Quinn, designers Symonds Pearmain in the first ever Frieze catwalk show and Craig Green, art director Fabien Baron,

film maker and founder of The Sex Ed Liz Goldwyn and musicians Jarvis Cocker and Alexis Taylor.

RICHARD MILLE: Closely approaching its first two decades, Richard Mille's brand timepiece creations have taken on legendary status within the world of horology for the way in which they revolutionised and reimagined the art of Swiss watchmaking. Within the highly confined physical areas of a few square centimetres, its time pieces utilise all three dimensions for the creation of arching spaces and cross sections, from the exterior watchcase into the movement itself. Even the layout and finishing details of all the mechanical parts are viewed as essential visual and stylistic elements within the scope of Mille's holistic approach to watchmaking: 'My view is that there is artistry in many places and even amongst so-called utilitarian objects like cars and watches. For that reason, we work very hard to ensure our timepieces are multi-layered in their visual expressivity and use of materials. 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,' shares Richard Mille.

This transformation of watchmaking into an artistic endeavor is reflected in the company's multi-layered connections with different aspects of the arts. Éditions Cercle d'Art, the publishers and supporters of Pablo Picasso and George Braque in their early years is an integral part of the Richard Mille Group. Partners of the brand include the famed dancer and choreographer Benjamin Millepied, the Palais de Tokyo museum in Paris.

Ruinart: Official champagne partner for all Frieze art fairs including Frieze London and Frieze Masters, 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 reveals its

collaboration with Brazilian artist Vik Muniz who paid tribute to the terroir and the savoir-faire that the Maison is rooted in.

Hotel Café Royal: Combining architectural heritage with contemporary design, the main hotel partner of Frieze London, Hotel Cafe Royal, founding member of The Set Hotels, is a modern grand hotel in the heart of London's West End between Mayfair and Soho. 160 guestrooms, including seven signature suites, have been created in a contemporary yet refined style. Hotel Cafe Royal offers a selection of restaurants and bars for guests to enjoy – Grill and Sushi Bar Laurent at Café Royal offers the finest steak, fish and sushi, while the Green Bar and Ziggy's cocktail bar are the perfect place to relax and unwind with a cocktail. The ornately gilded Oscar Wilde Lounge (established 1865) is home to an award-winning traditional afternoon tea service. Cakes & Bubbles by Michelin-starred chef Albert Adrià, celebrated as the world's best pastry chef, is a dessert and Champagne destination fronting vibrant Regent Street and showcases the finest in innovative patisserie. To complete the experience, Akasha Holistic Wellbeing is an urban retreat spanning over 1,200 sqm featuring an 18m pool, sauna, steam room, Jacuzzi and gym and offers a range of treatments and classes.
www.hotelcaferoyal.com

The Standard: Housed in the former Camden Town Hall Annex in London's thriving King's Cross neighbourhood, the 1974 Brutalist building has been meticulously restored and sets the perfect stage for The Standard's first hotel outside America. The Standard, London has 266 rooms in 42 unique styles ranging from Cosy Core rooms to terraced suites with outdoor bathtubs overlooking St Pancras station. The Lobby Lounge, with a carefully curated library pays homage to the building's original use, with a Sounds studio hosting weekly live music and talks. Executive Chef Adam Rawson's street facing bar, Double Standard, offers casual drinking and dining, while his garden restaurant, Isla, features a seasonally-driven, coastal inspired menu. Board the street level, exterior red lift directly to the 10th-floor where Chef Peter Sanchez-Iglesias' upcoming restaurant will showcase his live fire cooking and the building's 360-degree views of London - opening October 10th.

The Contemporary Art Society: 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 2019 the Contemporary Art Society is once again partnering with Frieze London. The Collections Fund at Frieze purchased a major work at the fair for Nottingham Castle Museum & Art Gallery, which will be re-opening in 2020 following a £30million redevelopment project.

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), Dineo Seshee Bopape for Towner Art Gallery, Eastbourne (2017); and Kehinde Wiley and Zadie Xa for The Box, Plymouth in 2018.

Camden Arts Centre in north London (registered charity number 1065829) is a place for world-class contemporary art exhibitions and education. Founded by artists in 1965, the Centre continues to be a space for the most vital and diverse mix of practices and ideas and is dedicated to supporting and nurturing artists at every stage of their careers. With its changing programme of exhibitions, artist residencies, offsite projects and artist-led activities, Camden Arts Centre is a dynamic place for seeing, making and talking about art. Camden Arts Centre has entered an exciting new chapter with Martin Clark, previously Director of Bergen Kunsthall, joining as Director in September 2017.

The 2019 Camden Arts Centre Emerging Artist Prize at Frieze was selected by a panel chaired by Martin Clark, (Director, Camden Arts Centre), with Gina Buenfeld, Sophie Williamson (Programme Curators, Exhibitions, Camden Arts Centre) and Francesca Bertolotti-Bailey, Head of Programme at Kettle's Yard (Maternity Cover). Camden Arts Centre is enormously grateful to the group of UK and international patrons who are supporting the Camden Arts Centre Emerging Artists Prize at Frieze. The winner of the 2019 Prize was announced on Wednesday 2 October.

The Financial Times is one of the world's leading business news organizations, recognized internationally for its authority, integrity and accuracy. The FT has a record paying readership of 985,000, 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.

National Saturday Club: Across the UK, the National Saturday Club gives 13–16 year olds the opportunity to study subjects they love at their local university, college or cultural institution, for free. Offering dynamic creative learning programmes in four subject areas – Art & Design, Science & Engineering, Fashion & Business and Writing & Talking – the model works to develop young people's

skills, nurture their talents and encourage their creativity. Over the past 10 years, this powerful national movement has engaged more than 8,000 13–16 year olds across the UK.

Weekly classes are held locally at host universities, colleges and cultural institutions, led by professional tutors on Saturday mornings for up to 30 weeks during the academic year. The Saturday Club Trust brings everyone in the network together for shared national events including the London Visit and the Summer Show, and organizes Masterclasses for each Club, giving young people a vital link to the professional world.

The Saturday Club Trust is an independent charity set up in 2016 to take over the development of the National Saturday Club from The Sorrell Foundation, which launched the National Art & Design Saturday Club in 2009. The Sorrell Foundation was co-founded as an educational charity in 1999 by Sir John Sorrell CBE and Lady Sorrell OBE, with the aim of inspiring creativity in young people and improving quality of life through good design. The Trustees of the Saturday Club Trust are the Rt Hon Lord Adonis, Katie Greenyer, Caroline Hargrove, Russell Lloyd, Patrick Reid, Sir John Sorrell CBE, Lady, Frances Sorrell OBE, Edmund de Waal OBE, Philip Watkins, Cecilia Weckström, David Weil and Professor Julius Weinberg. The charity receives public funding from Arts Council England and the Department for Education. It is also supported by the British Fashion Council, Paul Hamlyn Foundation and industry partners.